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Rockwell Kent: Illustration for "Moby Dick"

*In the Current Exhibition at the Museum of Modern Art*

Cover

William Zorach: Model for Monument to Pioneer Women of  
Texas

Frontispiece

Our Resources in Art

Editorial

Karl Knaths

By E. M. Benson 365

Japanese Art at Mills College

By Jiro Harada 376

Pre-Raphaelitism in Modern Massachusetts

By F. Q. P. 384

*The Conference at Wheaton College*

San Diego's Second Year

By Julia Gethmann Andrews 387

New Books on Art

392

*Mr. Hind on Woodcut: XVIIth Century Painting: Grant Wood, Illustrator*

Decorative Arts at San Francisco

395

The Innocent Bystander

By Forbes Watson 399

Field Notes

400

*News of Federation Chapters and the Art World*

Comment and Criticism

414

*Cure for Horse Trading*

---

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E. M. BENSON and FORBES WATSON are by this time familiar to readers through frequent appearances in the Magazine. Both critics are Associate Editors.





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WILLIAM ZORACH: MODEL FOR MONUMENT TO PIONEER WOMEN

The Center of Controversy in Texas. See "Field Note" on Page 413



June 1936

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## OUR RESOURCES IN ART

THE Federation's annual convention—number twenty-seven—is just past. Out of the maelstrom of facts and theories new forms are already beginning to take shape. Problems presented and solutions offered have vanished only to reappear as new problems more urgently demanding new solutions. Even as soon as this it may prove valuable to inspect a few of the passing thoughts before they set too rigidly.

The first supposition to take shape is that our art resources fall into three major classifications: our great inheritance from the past, our art and artists of today, and the creative workers of the future. It is interesting to note how the human factor gets increasingly important. Perhaps we have been inclined to lean too heavily on the first group. Certainly it is there that values are most readily established and maintained. Nothing is so comforting in the making of judgments as the sanctity of age. And the museums, in spite of increasing interest in today, take care of our past with no mean skill.

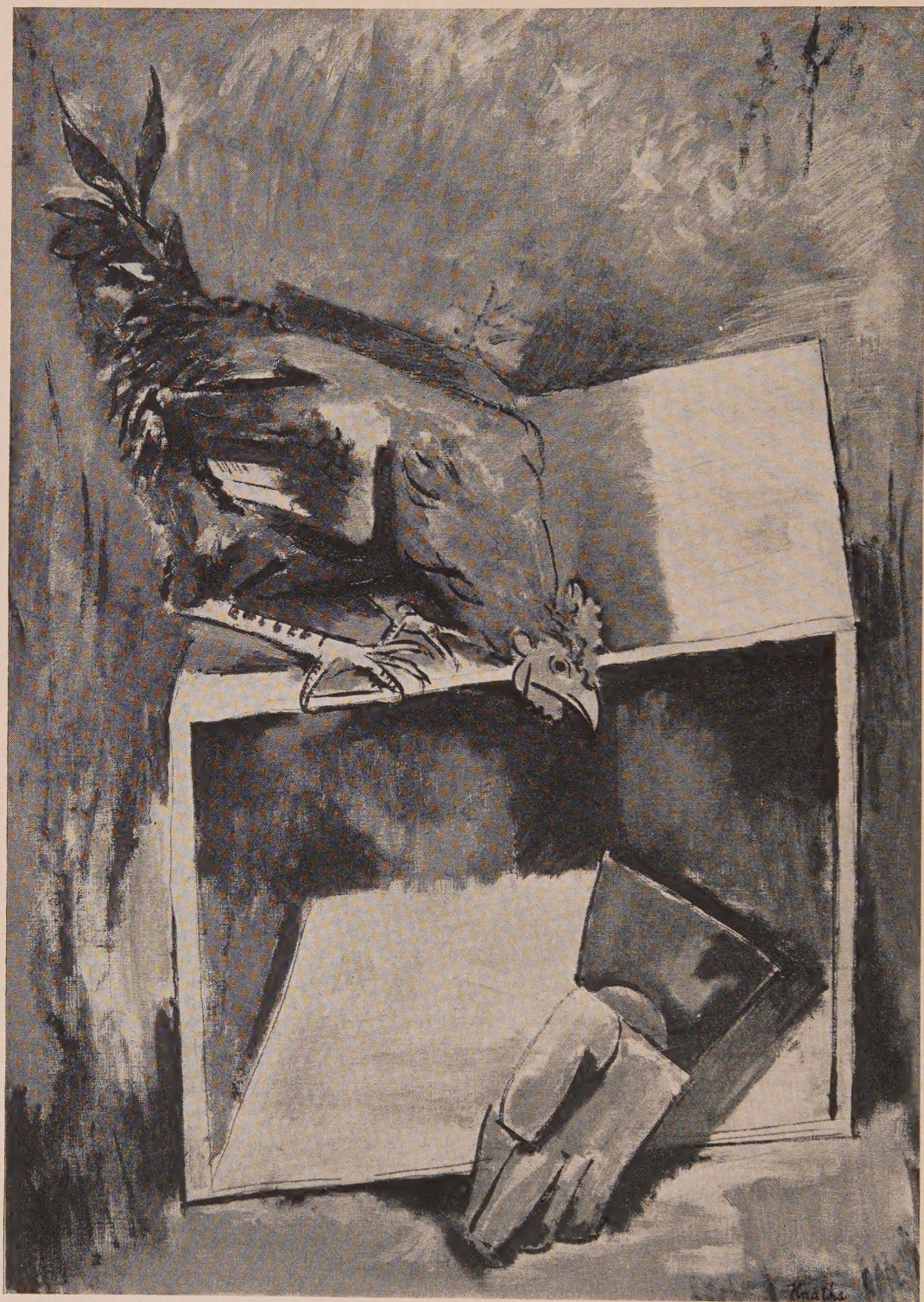
Our most pressing problem, naturally, is the present. We have not only our own art but our own artists. They coexist. We cannot have the product without the producer. If we really like art ("love" is the usual verb) we must establish our artists firmly in society. We may even be faced with the problem of adjusting our society so that its creative workers can serve it most fruitfully. We should all gain by such an adjustment.

But the present is important also because what we do now so strongly conditions the next crucial years. When we think of the future we think first of men. The things they make would doubtless seem grotesque to us, but we should probably recognize the makers as fellow beings. Today, therefore, we have a double burden. Each step we take goes a long way and may tread heavily upon our grandchildren.

It is on our head, on our shoulders, most of all on our hearts—this burden. We face the extreme need of extending our little art world, where so much creative activity is now centered, until its dimensions more fully coincide with those of the world as a whole. If this is to be done ill-mannered dissension between power-greedy cliques will have to be resolved in harmonious and considered action. We shall have to be positive rather than negative, *for* things instead of *against* them. The answer really does seem to lie in this extension of the sphere in which creative working and living is expected. How can it be achieved without harmony? The goal is important now. With the future looming over us the reaching of that goal in practical measure becomes gravely imperative.

F. A. WHITING, JR.





KARL KNATHS: COCK AND GLOVE (OIL), 1928  
Collection of the Phillips Memorial Gallery









KARL KNATHS: PROVINCETOWN (WATER COLOR), 1929

Courtesy J. B. Neumann's New Art Circle

For a time Knaths seemed to regard Provincetown as a sort of Bohemian extension of the Left Bank. This was not a conscious attitude on his part, but rather a felt affinity for the individualist tradition as it was being evolved by the bandmasters of the Paris School, both in their art and in their life. One should also note here that Provincetown in the early 1920's was still the American equivalent of Normandy or Brittany,—a refuge where the artist and the romantic tourist could go native, could shed their heavy cloak of realistic responsibilities and bask momentarily in the sweet illusion that the industrial age of finance capitalism with all its concomitant social ailments was non-existent.

Knaths had too much good sense to nurse this pipe dream for very long. As he settled down to make Provincetown his home he soon realized that the artist could not detach himself from the functional life of a community without also isolating himself from its life-

giving juices. But as yet Knaths was almost exclusively preoccupied with the problems of his art. He lived less on the external experience of his physical and human environment than on the properties of his studio and his home. His earliest work in oil is therefore mainly devoted to still-lives, but it also includes subjects that incorporate witty or picaresque incidents drawn from the real or fabled life about him. Among the former are arrangements of cooking vessels, pewter and earthenware dishes, flowers, fruits and vegetables, duck decoys, colored candles, clay pipes, books, and other objects of domestic necessity and visual, gastronomic, or mental refreshment. In the second category we find such salt-water ballads as "Captain Kidd," "The Jolly Tars," "Jingle Jangle," and a companion series of barnyard idylls which include his "Chicken Thief," "The Cock's Domain," and "Cock and Glove" in the collection of the Phillips Memorial Gallery and perhaps the finest canvas in this group.



KARL KNATHS:  
NEW DEAL  
(OIL)  
1933-34

Courtesy the Artist



Below:  
KARL KNATHS:  
CLAM DIGGERS  
(OIL), 1929

Collection of  
the Phillips  
Memorial Gallery.  
Circulated by The  
American Federa-  
tion of Arts



“Cock and Glove” is more or less typical of his work in oil of this period. It is a simple, direct, and unproblematic statement that delightfully parallels the witty rustic drama it is meant to convey. A red rooster perched on a white feed box looks down in pugnacious fright at a yellow-green gauntlet that has been forgotten by its owner. Silvery blue-gray and violet tones act as bright foils for the larger areas of color. The forms are firmly and decisively defined without loss of resilience or liveness of touch, and without being obvious or schematic in design. Nowhere in this picture can one detect a single derivation either in color or construction. It is Knaths in a felicitous moment of inspired craftsmanship.

As Knaths drew closer to his environment his relationship to it became less and less that of an outsider looking in. It was no longer the fanciful or novel episode which fired his imagination, but the more sombre workaday aspects of the life around him, its social mood as well as its visual complexion. Challenging this interest was a growing concern with the purely formal or abstract character of his art. He was torn between the desire to particularize and the need to generalize,—to keep his





KARL KNATHS: DEER (OIL), 1931

Courtesy the Artist. Circulated in a Traveling Exhibition of The American Federation of Arts

art free from the literature of extra-plastic sensations. This struggle, as we shall see, was not to be immediately or painlessly resolved.

A happy compromise was temporarily effected in "Clam Diggers" of 1929, also in the Phillips Memorial Gallery. In terms of structural design this was far in advance of the "Cock and Glove" canvas. What it lacked in delicacy of tonal nuance and sensuousness of statement, it gained in bigness of conception. Sharp spatial rhythmic movements and color contrasts take up the central theme which is sounded by the angular figures of the clam-diggers. The shingles and patterned branches and leaves at the right serve, among other things, to equalize the picture depth by throwing it forward in a surface design. The colors are somewhat shrill, but they are thoroughly in keeping with the muscularity of the picture. Humanly as well as artistically, this canvas was an important step forward.

Before going on from this point let us turn

for a moment to Knaths' work in water color, a medium in which at his best—though his production has been small and uneven in quality—he has made a contribution second only to that of John Marin and by whom he has, I believe, been primarily influenced. But Knaths, I hasten to add, is no mere satellite of Marin's. He has his own unique sense of form and color and uses it to create values that are essentially different from Marin's. Being less instinctive about his responses to nature, he is at the same time more intellectually aware of the formal considerations provoked by his material. The result is a water color art whose gratifications, though they seldom lift one to an Olympian excitement, provide a steady flow of satisfaction which is sharpened rather than dulled by constant seeing.

In his "Provincetown" water color of 1925 Knaths hit his stride as completely as he has in anything he has done before or since. In the architectural handling of the clustered



buildings and blue-violet rooftops seen from a headland through a splayed curtain of agitated tree foliage, one recalls Cézanne's solution of similar subject matter and also the early tapestry-like Cubist paintings which Léger made of Paris rooftops. That Knaths was aware of their treatment of parallel problems I have no doubt. And he made excellent unobtrusive use of this knowledge in his "Provincetown" water color without in any way diluting the freshness of his own crisp and melodious perceptions. But as yet Knaths' colors were primarily decorative, in that they seemed to bear little organic relation to the colors of his physical or psychological experience in nature. They existed on his palette rather than in his mind or his bloodstream.

Several successive summers in the White

Mountains served to strengthen the organic flavor of his art, and also to send him skating along paths of almost pure abstraction; always, however, with its roots in some nature experience. In his water color "White Mountains"\* of 1930 we find Knaths in one of his higher voltage moods and registering the sparks of his sensations in colors of crashing harmony. The effect is that—to draft an analogy from the literature of music—of grafting Stravinski's "Firebird" to the concluding movement of Beethoven's Ninth Symphony.

It was his work of this nature that led him to the point where he became almost exclusively engrossed in problems of abstract form and color. "The canvas," he felt, and still

\* Reproduced in the December, 1935, issue, p. 747.



KARL KNATHS:  
MARITIME (OIL), 1930

Collection of the Phillips  
Memorial Gallery

feels, "has laws of its own and these laws are not only mechanical but also harmonic." And he adds—"For a time I pretended to ignore everything in the realm of emotion or meaning." This purist interlude was not entirely divorced from the artistic winds that were then unfurling the banners of the *avant-garde* groups abroad, particularly in Paris and Dessau (the former home of the now defunct Bauhaus Academy). Also Knaths had been giving serious thought at the time to Paul Klee's *Pedagogisches Skizzenbuch* (*Pedagogical Sketchbook*) and he was inclined to agree with its author that the elements of art as well as our fundamental reactions to them exist apart from any specific subject matter. It is understandable, therefore, why Knaths,

when he returned to his work in oil, should have produced "Maritime," the most abstract picture he has ever painted and also one of his best. Strange as it may seem, this transitional interest in pure abstraction was brought before very long to an abrupt termination by the economic cataclysm that struck America amidst ships in the fall and winter of 1929. Fragments of the wreckage were washed up on the coast of Provincetown shortly afterward.

"I saw at the same time," wrote Knaths in continuation of the statement quoted in the preceding paragraph, "that in the great past cultures, beside a superb sense of form there was an added element, an organic understanding, a truly poetic reality beside which the modern often seems superficial." The depres-

KARL KNATHS: BAR-ROOM (OIL), 1931

Courtesy the Artist. Circulated in a Traveling Exhibition of The American Federation of Arts







KARL KNATHS: HARVEST (OIL), 1932  
Collection of the Phillips Memorial Gallery

sion with its sharp accent on human suffering and social maladjustment refueled the fire of Knaths' interest in subject matter, though for several years it was still to remain on a semi-abstract plane.

During the next two years he completed three of his finest easel pictures—"Bar Room" and "Deer" of 1931 and "Harvest" of 1932. In these works Knaths reached a creative peak that has seldom been attained by any of his American contemporaries. Only Duncan Phillips among critic-collectors has recognized this and has by his purchases encouraged further production. The Whitney Museum which should have a keen nose in such matters has remained wholly indifferent to Knaths' past, present, or future.

When I first saw the "Bar Room" canvas several years ago I felt that it was fragmentary,—a stimulating memorandum rather than a complete plastic document. I have seen the picture many times since and I no longer think so. I have found in it something of the sombre dramatic beauty of a play by Eugene O'Neill, or the atmospheric witchcraft of Herman Melville's *Pierre*. The play of human forces described by these writers is not unlike those distilled into this picture. It is a felt quality suggested as much by the forms and their distribution within the planes of the canvas as by the muffled color harmonies and deep spatial rhythms that echo their mood. Perhaps this painting could not have been achieved without benefit of Matisse,

but it is a Matisse converted into a new rugged humanized language.

"Deer" and "Harvest" are of another fibre. They are poems of soft lyric enchantment whose words are color harmonies, whose thoughts related plastic forms. "Deer" is a reminiscence in oil of a trip to Mt. Chocorua, of which another version exists in the form of

Gallery is again its very fortunate owner.

Between 1933 and the present, Knaths, like most artists of his generation, has been vitally influenced both as a thinking person and as an artist by the progressive social forces in America and in the world and has in spirit as well as in fact allied himself with them. (He is an active member of the National Execu-



KARL KNATHS: DETAIL SCIENCE-HALL MURAL (OIL), 1934

Courtesy Falmouth, Massachusetts, High School. WPA Project

a colored woodcut (reproduced on page 272 of the May, 1934, number of the Magazine). The painting is a rich carpet of foliage greens and blues whose hushed silence is only faintly disturbed by the agile movements of the deer. "Harvest" is both an experiment and a success. Knaths obviously sought to combine every possible stereometric form within the receding planes of his picture; the circle, the semi-circle, the rectangle, the triangle, the cone, the cube, etc. This has resulted in his finest abstract painting up to date and a work which can hold its own beside the best of the Paris School. The Phillips Memorial

Board of the American Artists' Congress.) "New Deal" was the first of a projected series of easel pictures in which he has attempted to communicate in paint some of the new social sensations that have been brewing in him. The picture is keyed rather low in soft blues, violets, and tones of green and grey. The colors are laid on in flat, dry areas that cross each other in sharp, cool contrasts. This is not one of Knaths' most successful works, but it is one in which he is struggling to approach the spirit of his age and the social ideals that animate it. His artistic goal as he sees it today is "to attain an epic feeling

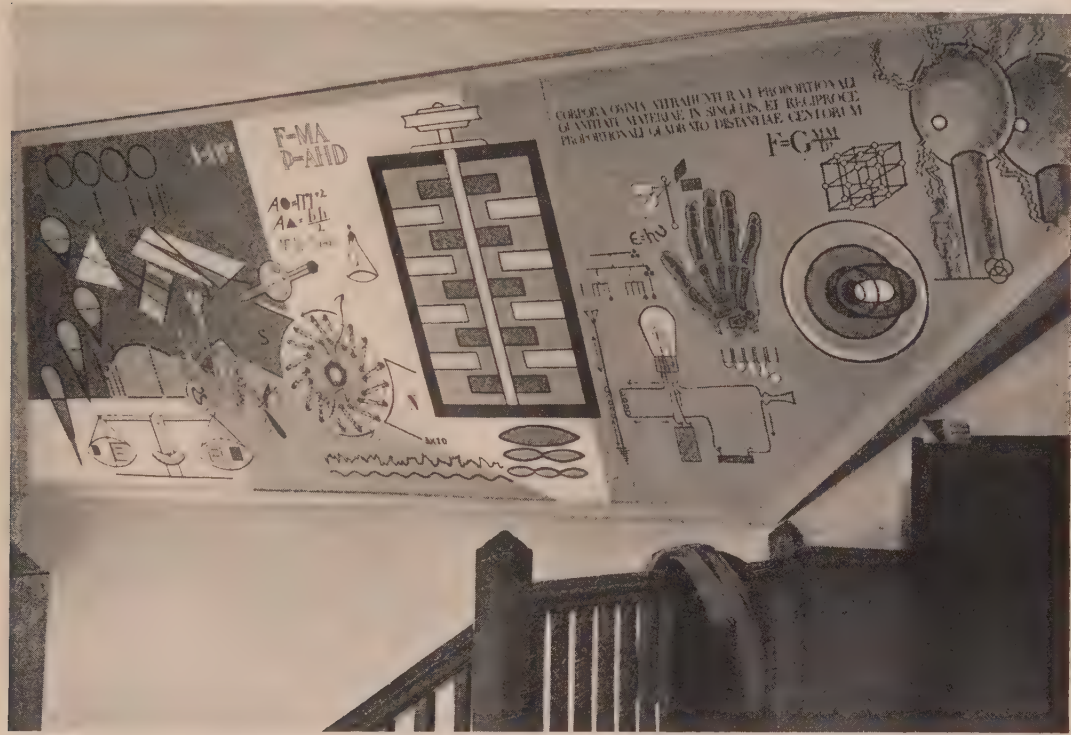


in my work that will concern itself adequately with the expression of the development of a civilization; a realization of the dramatic events or feelings that will make this civilization possible. I am hardly aware of this as yet. My effort will be to try to comprehend."

The New Deal which Knaths took to task in his canvas by that name gave him his first

and theory of music. Before setting to work he made it his business to know as much as possible about the subjects assigned to him; as much certainly as the well-informed student might know.

His final solutions were not only thoroughly acceptable to the instructors and students—who have found them immensely



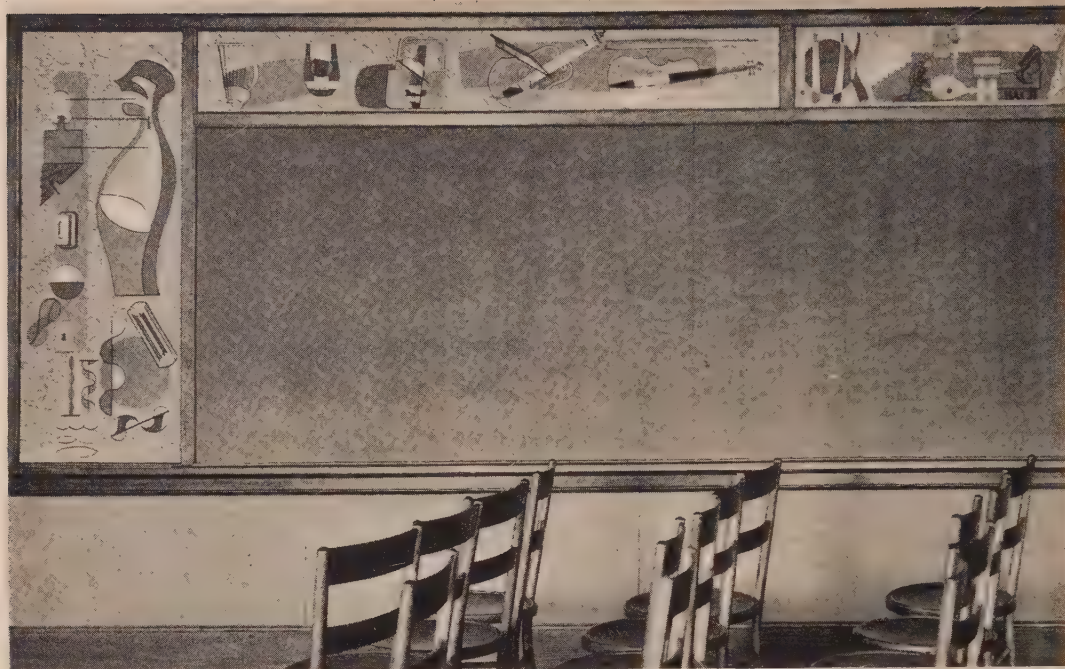
KARL KNATHS: DETAIL, SCIENCE-HALL MURAL (OIL), 1934  
 Courtesy Falmouth, Massachusetts, High School, WPA Project

opportunity to develop his talents as a mural painter. From 1934 until a few months ago he has worked uninterruptedly on two successive mural projects: one for the science department of the Falmouth High School; the other for the music department of the same school. On both of these projects Knaths has proved himself an artist of remarkable practical intelligence and sensibility. His job was to design murals which would be sufficiently accurate technically so that they could be used as working charts by students. When Knaths undertook the murals, he knew comparatively little about the physical sciences or the history

valuable pedagogically—but they are a creative achievement unique in the annals of contemporary mural art. They are not, of course, to be mentioned in the same breath with the murals of Orozco at Dartmouth College or elsewhere. But within their own restricted scientific scope, they are a distinct and original contribution; and they open up new possibilities in the field of the technical or educational mural decoration that have hitherto remained unexplored.

Despite the deadening restrictions which projects of this kind impose upon the artist, Knaths has succeeded in retaining his identity





Above and below: KARL KNATHS: DETAILS, MUSIC MURAL (OIL), 1935-36

Courtesy Falmouth, Massachusetts, High School. WPA Project

as an artist and as a creative personality. In terms of his own development these murals have helped him to see more clearly the relation between the organic laws of calculative science and the organic laws of art and to chart the channels of fruitful communication that lie between them.

The science project consists of a set of three panels, two of which are illustrated. Black and white are used to outline the forms on a deep tone background of grey. The large pattern areas are of straw yellow with sharp accents of vermillion and cadmium orange and secondary accents of burnt sienna. From a purely visual point of view the most successful panel is the one at the left which leads off with the elementary pictorial symbols for lightning and rain, the Miro-Mickey Mouse

anatomical tree going through the condensed cycle of absorbing nourishment, of foliation, etc., and concluding with Galileo's portrait, the leaning tower of Pisa, and diagrams and equations relating to various physical laws. Obviously this is no dull chronicle of textbook facts, but a witty and inventive graphic summary that can please the eye as well as satisfy the inquiring mind.

Decoratively the music panels are more exciting. The reason for this is that the shapes of musical instruments, aside from what is done with them, are sensuously satisfying in themselves; are, in fact, finished products of functional design. The general background tone of the panels is a lemon-green. Chrome, ochre, sienna, light gray ultramarine, dark bluish red, and green are used as spots or







Above and below: KARL KNATHS: DETAILS, MUSIC MURAL (OIL), 1935-36  
 Courtesy Falmouth, Massachusetts, High School. WPA Project

pattern. As in the science mural the forms are outlined in black and white. The two groups of six horizontal and two larger upright panels form a graphic compendium of the theory and mechanics of music. The two upright panels are especially interesting because in these Knaths has made a scientific contribution as well as an artistic one. His transcription of the diatonic scale into visual terms, for example, has resulted in a form of rational scientific surrealism which is infinitely more satisfying than the irrational versions hatched by the Dalis of Paris. It points the way to an art whose abstract foundations have their basis in the logic of organized perceptions.

Knaths' future work will undoubtedly be colored by this mural experience just as it is

being constantly influenced by the social events in the world about him. He has a pliant, fertile mind that refuses to accept yesterday's solution to tomorrow's problems. Nor does he have any false illusions about the progress he has made. "I feel," he says, "that my previous work has, to a certain extent, been partial, escapist, and adoptive. I realize the necessity for transcending this stage to a personal statement. That personality, however, must be in accord with the best efforts of the age. My aim," he concludes, "is not to be original or novel, but as progressive (i.e., right) as possible in the relation of personality to environment."

It is my deep conviction that he will reach this goal, and that American culture be the richer for it.





DARK GREY, DECORATED POTTERY BOWL, STONE AGE  
Lent by the Louvre to the Exhibition of Japanese Art at Mills College

## JAPANESE ART AT MILLS COLLEGE

By JIRO HARADA

THE exhibition of Japanese art recently held at Mills College, California, by the Friends of Far Eastern Art, was especially interesting in two ways: it afforded a comprehensive survey of the whole history of Japanese art, and it revealed an understanding, on the part of the organizers, of the art and the people who produced it.

An effort was made to represent each period in its entirety, so that the manifold branches of art that coëxisted might be viewed in their relative values. Naturally, some periods were better represented than others, but the exhibit gave students a glimpse, at least, of the artistic activity of nearly every period, and enabled them to feel the spirit of the time manifested in different branches of art, such as sculpture, painting, and applied arts.

Throughout the exhibition a sympathetic understanding of Japanese art by those who organized it was revealed. They acknowledged that "every object from the Japanese islands has a somewhat different aspect." It was this discrimination based on understanding which made the exhibition valuable. Naturally one may have noted certain differences of opinion regarding evaluation of objects as to their artistic merit or antiquity. But these differences were slight, and their effect on the whole was negligible. Provided, as it was, with appropriate settings, such as a sort of *tokonoma* (alcove for ornaments) for *kakemono* (hanging scrolls) the exhibition created a Japanese atmosphere. In reviewing the exhibition it is the purpose of this article to point out some of the inner qualities and technical achievements which are peculiarly



Japanese. By so doing, it is hoped, an insight into the ideals of Japanese art may be afforded the reader.

Let us now consider the period before Buddhism came to Japan in 552 A.D. The beginning of the authentic history of Japan is rather obscure. According to the orthodox record written in the eighth century, it begins with the ascension to the throne of the Emperor Jimmu in 660 B.C., the first in the line of emperors in Japan of which the present Emperor is the one hundred and twenty-third in unbroken line. This is official, though certain scholars hold different views. It is usually alleged by archaeologists that in general the progress of human civilization advanced from the stone to the metal age, and that the latter began with a copper period and proceeded to that of bronze, ending with the exclusive use of iron. In Japan, also, the stone age gave way to that of metal, but the period of copper, bronze and iron did not follow in their regular European sequence. It is generally well believed by our scholars that with us there was hardly any copper period and that the age of bronze and of iron

probably began simultaneously. As the result of recent excavations we have to acknowledge the existence of an aeneolithic period when stone and metal implements were coëxistent—a period connecting the end of the stone age with the beginning of the metal age.

There are two kinds of pottery found in our ancient tombs: (a) a dark gray kind, usually with a design known as the “rope” motif, and generally known as the *jomon* type on that account; (b) terra cotta, a reddish, absorbent, readily breakable kind, generally plain, and known as *yayoi* type. Both of these types developed in the stone age; and the latter continued to be made in the proto-historic period, developing into the *haniwa* (mortuary figures). The former has long been considered in connection with Ainu, though some scholars now hold different opinions. Generally speaking the burial mounds which yield the *jomon* type of pottery are considered older than those containing the *yayoi* type, although both are quite often found together. The art of those potters who made the *yayoi* type was sufficiently advanced in the first and second centuries of the Christian era



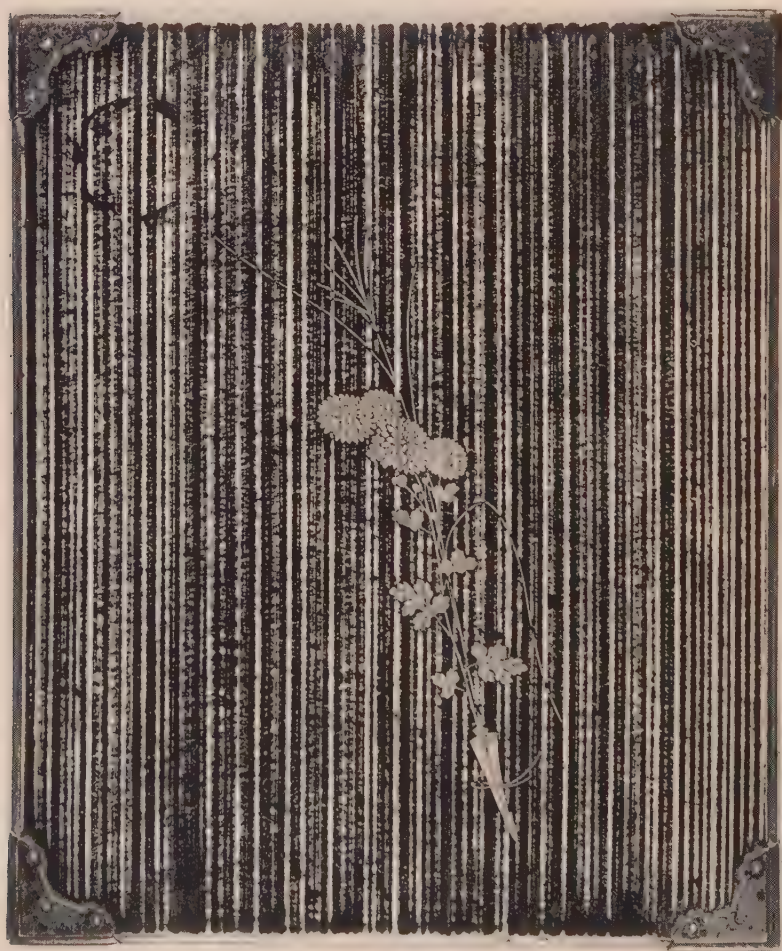
BRONZE MIRROR,  
“TLV” DESIGN,  
WITH BELLS

Of the Proto-historic  
Period of Japan. Lent by  
Mortimer C. Leventritt to  
the Exhibition of Japanese  
Art at Mills College

to enable them to make large jars which were used for burial purposes. Some of these jars, two put together, measure no less than six feet.

There are at the exhibition a few examples of the *jomon* type of stone age pottery, and a clay figurine of the same period, lent by the Louvre Museum, Paris. Also included is an example of a female *haniwa* of the proto-historic period, lent by the Metropolitan Museum of Art, New York, which also lent an ornamented libation vase. Concerning *haniwa* there is an old tradition as to its origin. When a prince died in the reign of the Emperor Suinin (29 B.C.-70 A.D.) his servants were buried alive with him. Their moaning and groaning were so pitiful that when the empress died the emperor forbade anyone to be thus sacrificed, and called one hundred

potters from Izumo province to make figures of men and animals which were used as substitutes. These figures were set up around the burial mounds and are known as *haniwa*. This account, interesting though it is, is now discredited by our scholars, who do not deny the existence of immolation in ancient Japan, as it was common also in many other parts of the world. They generally believe, however, that *haniwa* figures have evolved from terra cotta cylinders which, filled with earth, were planted in the ground around the base of the burial mound to prevent earth from being washed away. In course of time these cylinders came to be more decorative, using figures of men and women, animals and birds, even instruments such as quivers and archers' wrist-guards. Thus the *haniwa* performed two functions—use and decoration.



LAQUERED  
WRITING BOX  
(SUZURI-BAKO)

Seventeenth Century,  
Edo Period (1602-1868).  
Lent by T. Z. Shiota  
to the Exhibition of  
Japanese Art at Mills  
College



The exhibition included some examples of bronze belonging to this period. Interesting was the mirror with the six small bells attached along the edge, and the back decorated with a geometric motif commonly known as the "TLV" design, because of the prominence given to the marks resembling those letters. Outstanding in this section, as well as in the whole exhibition, was the *dotaku*, a bronze object of great importance in Japanese archaeology. It is an interesting relic of the ancient culture of Japan. Shaped like a deep bell, it is perforated at the top, somewhat flattened, and decorated usually with a fin-like projection on either side and with an elaborate knob at the top. The purpose for which it was created is not clear. However, it has generally been believed to be a bronze reproduction of a musical instrument of an earlier date. At the time it was reproduced in bronze, it had already ceased to be a musical instrument. It came into existence merely as a bronze ornament or treasure. They come in all sizes, the smallest being only a few inches, and the largest measuring over four feet in height. The one lent to the exhibition by the Metropolitan Museum of Art is about forty-three inches in height, and is a splendid specimen. Thus far we know of no example having ever been discovered in China or elsewhere, though some scholars have found a close resemblance in the constituents of the bronze with that contained in drums of South China.

It is to be regretted that the art of the Asuka (Suiko) period, 552-645 is not adequately represented. The first hundred years after the introduction of Buddhism have left many masterpieces, especially in sculpture. No less than two hundred pieces of sculpture, some large and others small, a few in wood, mostly in bronze, dating from this period, are preserved in Japan. Since some Japanese collectors are so enthusiastic over Suiko bronze figures, it is practically impossible for these sculptures to leave the country.

Starting from the time when Asuka ceased to be the seat of the imperial residence, and ending with the establishment of the capital in Nara on a permanent basis, stretched the Early Nara (Hakuho) period (645-710).

This was a transitional time between the earliest imported art of the Asuka period and the golden age of the Late Nara period. The art of this era was represented at the exhibition by a bronze statuette of a *Bosatsu* (Buddhist saint who has only to pass through one more existence before attaining to Buddhahood) and a trinity in low relief on a terra cotta plaque, both belonging to the Fogg Art Museum. The plaque bears a strong Chinese influence, yet is not without a trace of Japanese interpretation.

The Late Nara period (710-781) was a wonderful one in Japanese art. There are a large number of masterpieces of sculpture in different temples of Japan, most of them in Nara, where the art and the culture of the time flourished. It was during this epoch that some of the Buddhist images were made in "dry lacquer," a peculiar art practically confined to this period, though lacquer art continued to develop in other forms. The wealth and the splendor of the textile fabrics of the time is suggested by a brocade fragment in the exhibition.

The Early Heian (Konin) period—781-897 was represented by a painting of Benten belonging to the William Rockhill Nelson Gallery of Art, Kansas City, attributed to this period, and several pieces of sculpture including a standing image of Kwannon (Deity of Mercy) in wood from Kansas City, and a fragment of a wooden statue of a Guardian King belonging to the Seattle Art Museum. These examples showed a struggle to keep up the tradition of the previous period, a struggle which ended in opening the way for a complete assimilation in the period that followed.

The art of the Late Heian (Fujiwara) period—(897-1185) was represented by a painting, a few pieces of sculpture, and bronze mirrors. This was the age when the art of the Japanese was thoroughly their own, the people having succeeded in shaking off all foreign influences, and in reasserting themselves. The refined, aristocratic taste of the period was revealed in fine graceful flowing lines which toward the end of that period became lamentably weak. A fragment of a nimbus portraying an *apsaras* riding on a cloud with

a flaunting robe, was a vigorous piece, possessing excellent qualities which were perfected in the period that immediately followed. The small standing image of Kwannon belonging to the Brooklyn Museum was one of that group commonly known as "One thousand Buddhas" of the Kofukuji temple at Nara, and reveals the characteristics of the age. The Nipponization extended even to the design on the back of the mirrors, as shown by the river and bird pattern on the one lent by Raymond A. Bidwell, and by another, of crane and leaf pattern, belonging to the Cleveland Museum of Art.

The painting of Kwannon in colors on silk, represented as moving over an expanse of water, belonging to the Fogg Art Museum, was interesting in many ways as a product of this period. It showed fine painting in

works of art in previous periods, but it was in the late Heian that it found its successful application to painting.

Fine gold painting and the effective use of *kiri-kane* was shown on the paintings which represented the Kamakura period—(1185-1333). The painting of Monju Bosatsu (Diety of Wisdom), belonging to Harold G. Henderson, was an excellent work. As in this instance, this deity is invariably depicted as riding on a lion, each foot of which rests on a lotus blossom. According to the Buddhist scripture the lotus blossom appears wherever the foot of a Bodhisattva falls, and when the deity is riding on an animal, the legs of that animal should not be soiled, but be supported by blossoms.

Another painting, depicting the descent of Amida with twenty-five Bosatsu to welcome a



TEA BOWL,  
USED IN CHA-  
NO-YU

Grey Over Black  
Glaze; Crackle.  
Edo Period  
(1602-1868).  
Lent by the  
Nelson Gallery,  
Kansas City, to  
the Exhibition of  
Japanese Art at  
Mills College

gold of the jewel and diaper of the dress, and the delicate lines of the lotus blossoms, and also the use of *kiri-kane* (cut-gold) for the circle of the halo. For this technique, thin gold leaf was cut into narrow strips by means of a sharp bamboo knife and glued to the surface of the painting. This method of gold decoration was applied to sculpture and other

soul to the Buddhist paradise, was lent to the exhibition by the Seattle Art Museum. The ray of mercy radiating from the eyes of Amida to the dying man in the house was in *kiri-kane*. The painting showed Kwannon holding out a lotus pedestal for the soul to mount and be transported to paradise—a kind of painting often hung in the death chamber.





MONJU  
BOSATSU,  
DEITY OF  
WISDOM,  
(DETAIL)

Painted on Silk in  
Color and Gold,  
Further Orna-  
mented with  
"cut-gold."

Kamakura Period  
(1186-1333).  
Lent by Harold  
G. Henderson to  
the Exhibition of  
Japanese Art at  
Mills College

A sword belonging to the Collection Daibutsu, represented the great progress attained in Japan at this time in sword-smithing. Swords were forged in Japan, not only for use, but also as an object of worship in Shinto shrines.

This was the age when sculptors tried to revive the ideals of the Late Nara period, but they succeeded in reproducing only the overpowering strength which they felt, without being able to keep it latent, as in the Nara period.

The Muromachi (Ashikaga) period (1334-1572) saw a decline in sculpture, but a marked development was made in painting,

especially in black monochromes. This was made possible by learned priests in the esoteric Zen sect of Buddhism which taught people to work out their own salvation by intense meditation. It was in this period that the greatest Japanese landscape painter, Sesshu (1420-1506) lived and worked. There were at the exhibition several paintings, some of which bore his seal or signature, and others attributed to him. One belonging to the the Honolulu Academy of Fine Arts was in his characteristic style of *haboku* (literally, "broken ink") in which a broad brush was used in an impressionistic rendering of the landscape. Another landscape signed Sesson,



HEAD OF A  
GUARDIAN KING,  
WOOD CARVING

Late Heian Period  
(898-1185). Lent by  
the Worcester Art  
Museum to the Exhibi-  
tion of Japanese Art at  
Mills College

also belonging to the Honolulu Academy of Art, was interesting, with a heron and a wave with a strong wind blowing at sunrise. A Chinese sage attributed to Cho Densu, belonging to Harold G. Henderson, was extremely interesting. A few sword guards on exhibit were sufficient to reveal the resourcefulness of the artisans in the way of designs on sword furniture.

Of the art of the Momoyama period (1572-1602) and of the Edo (Tokugawa) period (1602-1868), the latter was extensively represented. To mention some of the paintings: *Daruma*, painted on paper, signed "Hogen Tohaku" (1539-1610) belonging to Wright Ludington, seemed to reveal some of the profound qualities of the patriarch who is said to have sat for nine years facing a wall in meditation until he lost the use of his legs. A hand scroll depicting the burning of the

Sanjo Palace in Kyoto (from the *Heiji Monogatari*), painted on paper by an artist of the Tosa school, and belonging to the Cleveland Museum of Art, was full of virility. A two-paneled screen depicting a courtesan and servant, on paper, attributed to Matabei (1578-1650) in the possession of the M. H. de Young Memorial Museum, San Francisco, had some exquisite flow of lines. Another screen signed "Sei-jo" was in an interesting caricature style. A six-paneled screen painted on a background of gold with a snow-covered drooping willow tree and three herons in varying attitudes, had pleasing decorative qualities, rendered by an artist of the Kano School, which flourished during this period.

There was an unusually splendid collection of earlier *ukiyo*e prints on exhibition, the majority of them belonging to the Portland Art Museum. But equally interesting to some



proved the collection of pottery and porcelain including utensils for *chanoyu* (ceremonial tea) such as tea-caddies, tea bowls, and incense boxes. It is interesting to remember that no institution has influenced Japanese art for the last several centuries more than *chanoyu*, and that there were in Japan a large number of celebrated tea caddies and tea bowls for which one hundred thousand to two hundred thousand yen (fifty thousand to one hundred thousand dollars at the normal rate of exchange) was paid. At the end of the sixteenth century and the beginning of the seventeenth, there were a number of warriors who preferred having a beautiful tea-caddy only three or four inches in height, to acquiring an addition of territory to their domains, or who would gladly have exchanged a castle for a tea bowl, such great value did these warrior tea devotees attach to the beautiful utensils of *chanoyu*.

Interesting were some of the everyday wares of the common people, known in Japan as *gete-mono* (suggesting plebeian art) in the

production of which no conscious attempt for beauty was apparently made. Such decoration as that on oil dishes and *sake* (rice wine) bottles exemplified this class of work. The artisan, working rapidly in the mass production of these vessels, forgets himself and allows only his subconscious self to work, revealing the racial consciousness itself, rather than individual artistic quality.

On the whole the exhibition had many merits in its organization and display, and the Friends of Far Eastern Art are to be congratulated. The impossibility of getting anything from Japan was the greatest handicap in gathering such an exhibition, and it was gratifying to see the coöperation of different museums of this country and the Louvre Museum and of private collectors. The repetition of such an exhibition is very desirable in this country, and enterprise such as this "will contribute in a large measure to further understanding of the Japanese by the people of this country"—a confidence which Baron Shuh Tomii expressed in his greetings to the exhibition.



OIL DISH, LOBSTER DECORATION IN BROWN, SHINO WARE

Seventeenth Century. Edo Period (1602-1868). Lent by the Seattle Art Museum to the Exhibition of Japanese Art at Mills College

## PRE-RAPHAELITISM IN MODERN MASSACHUSETTS

WHAT the Pre-Raphaelite Brotherhood tried, and failed, to do in early Victorian England seems in some likelihood of being accomplished in contemporary America.

A conference was held recently at Wheaton College, Norton, Massachusetts, under the general title of "Patron and Artist in the Pre-Renaissance and Modern Worlds" which seems to have been a deliberate attempt to find out whether anything went fundamentally wrong with the arts at the time of Raphael, if so, exactly what went wrong, and, to many people most interesting of all, what is to be done about it by way of helping contemporary and future art and artists.

The painters of the Pre-Raphaelite Brotherhood were convinced that something went wrong, and gave themselves the name we know them by to record that conviction, but exactly what it was that went wrong neither they, nor their self-appointed philosopher, Ruskin, could ever agree about. They were alike in being painters who shared a belief that a fundamental error had been made at about a certain time, but their theories as to what was that error were most various. The theories were various because none of these men was philosopher enough to dig down into the causes of the change in art at which they all instinctively rebelled. And because of their ignorance of causes, their movement completely failed to create the artistic revolution at which they aimed.

Those who took part in the conference at Wheaton were evidently determined not to make this mistake. They began with philosophy, which is a study of causes. Ruskin and the Pre-Raphaelite Brotherhood had tried to understand the art of the European Middle Ages in the light of either no philosophy at all, or of post-mediaeval philosophy. Dr. Ananda Coomaraswamy, who delivered the first lecture, and presided at all the meetings of the conference, has tried to understand the art of the Middle Ages by studying mediaeval philosophy. It is, of course, the same method

which has made his explanations of oriental art illuminated by oriental philosophy such very valuable contributions to modern criticism. Such a procedure seems never to have occurred to Ruskin, and his failure to restore Pre-Renaissance artistic soundness to nineteenth-century Europe is the direct result of his failure to see the necessity of tackling his problem from the right end.

Dr. Coomaraswamy's lecture was a brilliant analysis of the principles of Pre-Renaissance, or as he preferred to call it, "Normal Art." He was followed by a group of men, practical artists, who are trying to put into daily practice these principles, and who demonstrated visually and verbally how these principles applied in their various arts. As the Pre-Raphaelite Brotherhood were united in being all painters but divided in their theories, these modern artists seem to be united in their acceptance of a common theory, and divided only by the multiplicity of the arts to which their experience shows that it can be applied. The second speaker was a silversmith and die sinker. His lecture was followed by discussions of the arts of the letterer, the stone carver, the fresco painter, and the maker of stained glass windows. These practical explanations and demonstrations were an emphatic reënforcement of Dr. Coomaraswamy's often rather abstract and theoretical points.

How much of this Pre-Renaissance philosophy of art can be compressed into the space remaining for this report? Very little; but the attempt must be made to indicate at least some of its directions. More than that is quite out of the question.

According to the principles of what Dr. Coomaraswamy called "Normal Art," art is essentially not the copying of things, but the making of things. Representative art, the making of things in imitation of other things, is only one kind of art. The modern word "production," in its broad sense, covers what the word "art" used to cover.

Man the artist, or producer, must be dis-



interested. He must have the good will to make the things he makes for the good of the things, not for his own immediate good. As an artist he is a giver, not a getter, and he is actuated by a love of art which is a desire to give rather than a desire to get.

The artist must be intelligent. He must have knowledge of the essentials of his problem. These fall into four groups. He must know all he can about the function of the thing he makes, what end it is brought into existence to serve, its essential purpose. He must know all he can about materials the reshaping of which is what he calls *making*. He must know all he can about the efficient forces used to bring about that reshaping of the material, and about the tools which are the instruments of those forces. And lastly he must know all he can about the mental images, or forms, the expression of which in the material is what he calls *making*, and about the faculty of imagination from which these images spring.

Artistic will and artistic intelligence are distinctively human faculties, and their possession marks the true artist as a human being, and distinguishes his art from the making of things by lower animals, by machines, or by men working as lower animals and as machines work.

The artist, to the extent that he is a true artist, is disinterested, is actuated by an unselfish love of perfection in things made, and to that extent his activity is a coöperation with the Divine scheme of things as shown in nature. In the words of Aquinas "Art imitates Nature by working as she works." The objects which the artist makes are therefore worthy of our respect and contemplation not primarily because they provide us with aesthetic emotional gratifications, but because of their relationship to the artist from whose hand and mind they come, who in turn has been acting in coöperation with a Divine plan. In the same way objects of nature are worthy of our respect and contemplation, not primarily for what they can do for us, emo-

tionally or otherwise, but because of their relationship to the Divine Artist from whose hand and mind they come. This is the true basis of love of art and love of nature, stripped of all aestheticism, and other kinds of interested motives.

The artist's job is to make useful things well, to achieve perfection in things worth making. If the mind of the perceiver is untroubled by distractions, perfect things, whether made by nature or by art, are felt to be so by an instantaneous intuition. Perfection so instinctively grasped is called beauty. Beauty is an aspect of perfection, is perfection as perceivable. It is an objective quality. But as its comprehension depends upon an untroubled mind, the *perception* of beauty has two conditions. The beauty of a thing is not caught unless the thing has objective perfection, and unless the mind is sensitive to it. The perception of beauty is enjoyable, but this enjoyment is not the reason for producing beautiful things. True art is not a business of trying to produce things which will be enjoyable because beautiful, but things which will be beautiful because perfect. It is the production of things which will be useful, because made to serve some true human need, physical, mental, or spiritual. But it is also the business of producing these things well, which results in their beauty whether that beauty be consciously in the mind of the artist or not. Art is the well making of what needs making. True love of art is an intelligent recognition of the fact that art is an activity of man when he is most completely human, a coöperation of Man with God.

We understand that certain of the lectures given during this conference are to be published by Wheaton College. It is also understood that it is the intention of the Art Department of Wheaton to follow up this conference by a similar one another year. If this conference does take place we feel that its proceedings will be well worth the careful attention of anyone who is seriously interested in the making of things or in looking at them.

F. Q. P.



DERAIN: HEAD OF A GIRL

Lent by Sadie A. May to the Palace of Fine Arts for the Exposition Art Show.  
All Photographs Used with this Article by Courtesy of Fine Arts Gallery, San Diego



# SAN DIEGO'S SECOND YEAR

By JULIA GETHMANN ANDREWS

THE present day world's fair resembles nothing so much as a glorified kindergarten and elementary school with the familiar "units" or projects built around the food, shelter, and clothing problems of man, and the special fields of science and engineering that contribute to their solution. The adult plays the game as seriously as the child, and all the world seems to enter into this "advanced" form of education with delight. The success of the venture is due in large part to the aesthetic satisfaction found in the order and beauty of this miniature world.

The California Pacific International Exposition has the added advantage of being set in a vast fragrance of flowering shrubs and trees, and the eye and nose thrill with a divine inspiration. While the visitor tritely sighs, "Ain't Nature wonderful!" he is actually in the hands of the artist. There are those who decry Roger Fry's insistence upon "the necessity of art." The necessity of beauty, yes,— "give me a tree and take away your art." But we recall that even a higher authority than Fry found the art of Adam essential to an

Eden. And so here the artist has composed patterns and rhythms of nature which have an irresistible charm. Instead of using his thumb-nail for a palette and a few hairs from the tail of his cat for a brush, in the manner of the Persian miniaturist, he takes his colors from a Mack truck and applies them with a spatula in the form of a spade.

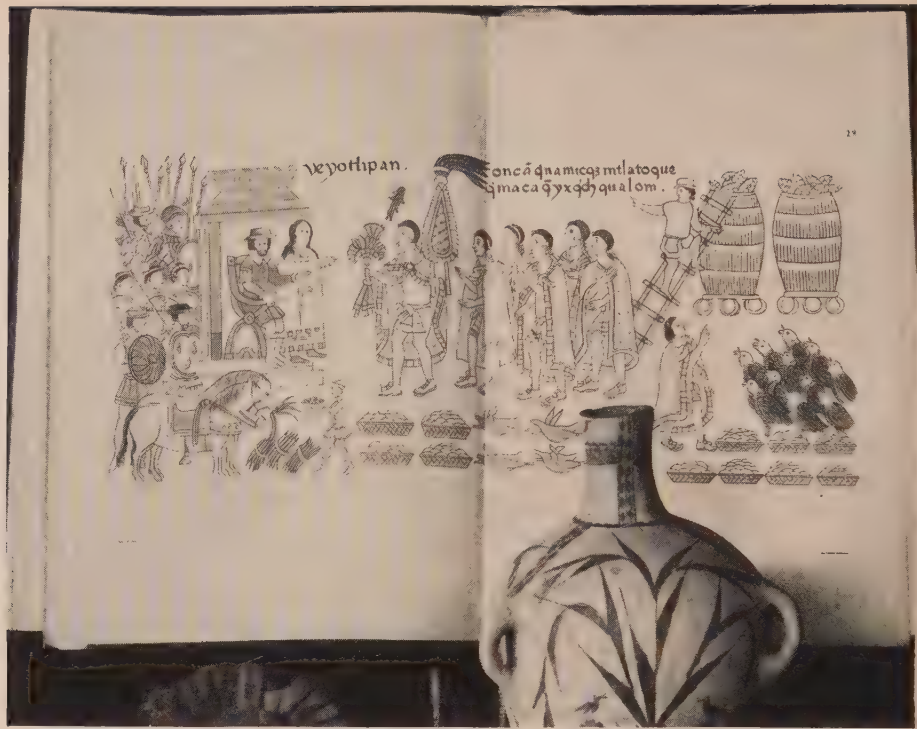
In the Palace of Fine Arts, at the center of the Exposition, the general Art Committee under the leadership of Reginald Poland, Director of the Gallery, set itself the ticklish problem of presenting an exhibition of painting, sculpture, and crafts which should establish a contact with the layman who is a bit museum-shy, and at the same time offer refreshment to the connoisseur who is a bit museum-weary. In the foyer, sixteenth- and seventeenth-century panel painting, tapestry, and wood sculpture, together with ancient chests of Cordova leather and *varguenos* carved and inlaid with ivory, possess that superb craftsmanship and richness of color and pattern that make a universal appeal.

Two galleries to the right are devoted to

POTTERY  
HORSE,  
CHINESE,  
T'ANG  
DYNASTY

Lent by Edgar  
Walter to the  
Palace of Fine  
Arts, for the  
Exposition Art  
Show





Above: CODEX BY THE TLASCALLA INDIANS, 1564. The Picture Represented Cortez and His Interpreter Receiving Gifts. Lent by Donal Hord to the Exposition Art Show. Below: DIEGO RIVERA: THE CARTER AND THE VENDOR (DRAWING), 1925



the art of Mexico. Here are prints and paintings by such important leaders of the late Mexican florescence as Siqueiros, Merida, Rivera, Orozco, Charlot, Castellanos, and Tamayo, and many examples of the superb folk-art from which the contemporary artist derives his most authentic inspiration. While practically all of the Mexican artists, with the notable exception of Orozco, have worked through the techniques and ideals of the classic and modern European art traditions while abroad, they have for the most part come home to be themselves, that is, to take root in their own artistic soil. For example, the typical Rivera figures of his frescoes and portraits have their prototype in the sixteenth-century Codex, originally painted on linen by the Tlascalla Indians, in compliance with the order of Don Luis de Velasco, Viceroy to Mexico in 1564. The simplification and shortening of the figures, the assurance and finality of the contour line, the ordered repetition and counter repetition in marching rhythms which we find in this old manuscript, may be found again in the work of Rivera. His drawing of "The Carter and the Vendor" offers an interesting example.





The Mexican genius for the fusion of realism and abstraction is only surpassed by the ancients of the Orient. In the gallery of Far-Eastern art, across the rotunda, are T'ang horses that arrive at what one is tempted to call pure form. The Buddhist art, too, is a fusion of antitheses: personal and transcendent, human and abstract elements combine in a reality beyond realism. This quality is shared by the Khmer twelfth-thirteenth-century sculpture of the Trimourti, representing the Creator, the Sustainer, and the Destroyer. The work is a recent acquisition of the San Diego Gallery. A more complete abstraction may be found in the Han Dynasty (202 B.C. to 220 A.D.), in a wood carving of a dancing girl, as nice a bit of Cubist sculpture as we could hope to see. The figure might be described in general as composed of a large pyramid, which forms the flaring skirt, and a small pyramid inverted which forms the head, delicately poised on the little columnar torso. A later Han work, a little shrine of a household god and attendants, shows the movement toward realism with no loss of compact, expressive form. The portraits and landscapes shown are also as modern as they

*Above:* GIORGIO DI CHIRICO: THE GLADIATOR (OIL), 1927. Lent by the Detroit Institute of Arts to the Exposition Art Show. *Below:* THREE-FACED DEITY, KHMER. Twelfth-thirteenth Century, Grey Sandstone. Recent Acquisition of the Fine Arts Gallery. Included in the Exposition Art Show



are ancient. We find their reflections as we pass into the gallery of the School of France.

It is surprising to find how mild is the transition, as we pass from the oriental to the modern art. The early Derain landscape, despite its kinship with Poussin, has something of the low-keyed, glowing, mysterious simplicity of the Sung landscape. The Matisse flower study might have come directly from a great Ming beaker. The Modigliani head seems the French harmonization of a Chinese rather than an African melody. As for Lautrec, Gauguin, van Gogh, and the rest, they speak from these walls as they do from the written page of their enthusiasm for the Japanese print. And yet there is in all these moderns a difference, a plastic quality that is born of western science and emotion, and with this a more obviously intense expressionism, a more human communicative quality. Except for the "Blue Four," whose work is shown here, but not actually "seen," our traffic with the transcendental and the cosmic is pretty meagre. The psychological interest of

the Surrealists, as represented by Chirico, Miro, Ernst, Arp, and others, if artistically more futile, is less foreign to our thought.

The average visitor heaves a sigh of relief as he enters the large gallery devoted to the Americans on the floor above. Home at last! Here are fine examples of the important early painters, Homer, Whistler, Inness and Wyant, Ryder, Chase, and Weir; the early Impressionists, Twachtman, Cassatt, and Thayer; Arthur B. Davies and the vital "Eight" who inspired the fresh generations that cover the remainder of these walls, including most of the interesting contemporaries: Sterne, McFee, Sheeler, Du Bois, Dasburg, Kantor, Kroll, Speicher, Burchfield, Lie, Lucioni, H. V. Poor Macdonald-Wright, Deutsch, Grant Wood, Sample, and Millard Sheets. One is impressed by the bright air and fresh beauty in this room. "The year's at the spring" as yet. Except in the Ryder, there seems here no inescapable Must, no profundity of feeling that issues directly from the original Creator, Sustainer, and Destroyer of



J. H. TWACHTMAN:  
LOWER FALLS,  
YELLOWSTONE (OIL)

Lent by the Addison Gallery  
of American Art, to the  
Exposition Art Show



REMBRANDT:  
PORTRAIT OF AN  
OLD WOMAN (OIL)

Lent by the Detroit  
Institute of Arts to the  
Exposition Art Show



life. We may find a mild Lautrec, a near Manet, or belabored Cézanne. The *Pène du Bois*, one of the finest canvases he has painted, recalls a certain Degas, and this Millard Sheets suggests Gauguin. To be sure, Mr. Sheets has just sojourned in the tropics, but he failed to take with him Gauguin's nineteenth-century enthusiasm for the symbolist poets. His sprightly, contrapuntal painting catches the tender, vivid glow of the eternally virginal growth of the jungle, but it lacks the terror of the unknown, the magic and fear of primitive life. We must content ourselves with his luminous pattern; the white stems of the bread-fruit seem to move like a fan among the exotic flowers and changing shadows. It is all very beautiful, with the richness of tone and pattern of an ancient Persian plate, and it moves us to just the same extent.

The old masters in the room beyond take us back to a meditative world. We find our equilibrium again before the "Annunciation" panels by de Fredi, or the "Madonna" of Masolino da Panicale. The hands alone of the old lady by Rembrandt, tell us more of life and of painting than we have time to relate. On every hand the basic abstraction of the painting seems to control the natural forms. Here is material for endless study: the superb pattern of Bourdichon, Quesnel, Cranach, and the Master of Frankfort; the dynamic rhythm of Tintoretto and El Greco, (incidentally, the El Greco "Head of a Woman" brings to mind Derain's "Head of a Girl" in the modern gallery,—they have a similar power); in the hills and sky of the Vermeer landscape which forms the back-

(Continued on page 422)

## NEW BOOKS ON ART

### *Mr. Hind's "History of Woodcut" and Other Books Reviewed*

THERE is no doubt but that the publication of Mr. Hind's *History of Woodcut*\* is an event of foremost importance to the print world. Originally planned to be a companion work to his *Short History of Engraving and Etching*, which was first published in 1908, the author has restricted himself to a detailed account of the woodcut of the fifteenth century. It is, in a way, surprising that a general monograph on this period had not been written before. Schreiber's studies were mostly restricted to the single woodcut. His publications, particularly his *Amateur de l'Estampe du XVe Siècle* and the more recent and revised German edition of this work, were the only books which attempted at giving a general history of that period and which studied the numerous technical problems offered by the early woodcuts. But no work treated the European production of single woodcuts and the woodcut illustrations of the fifteenth century *at length*. Numerous monographs on the early woodcuts of certain localities had been published, but nothing in which all of these localities had been coördinated.

The difficulties to be encountered in Mr. Hind's task are prodigious. The material is excessively rare and scattered over two continents. Frequently it has remained unknown, therefore uncatalogued and inaccessible. However, not only did the original material have to be studied but so did the vast number of studies on the subject which have been written in the last hundred years. With the development of the systematic and more scientific study of art based on research of the source material, countless theories on the authorship of woodcuts and on their possible connection with one or another contemporary school were evolved. Some of these theories were well founded and sane in thought, others so subtle and full of sophistry

that their authors arrived at the most fantastic conclusions which were more satisfying to their personal vanities than in increasing our actual knowledge of the subject. This vast amount of literature had to be sifted, thoroughly sifted, and unproductive theories eliminated. Mr. Hind has done this judiciously. He has preferred to arrive at conclusions through careful logic rather than through haphazard speculation, and he would rather admit that we do not know than to proffer an improbable theory.

It is this conservative cautiousness which has aroused my sympathy for Mr. Hind's book, but I must admit that in reality I was keenly disappointed in the results obtained from the author's prodigious amount of research. Somehow the book does not do full justice to the wonderful material offered by the fifteenth century woodcut. Inspiring as it is to thought on the general state and progress of the life and culture of the human being of that century the author has practically never attempted to connect his subject with contemporary art or history. Instead he has, particularly in the second volume, given endless enumerations of titles, interpolated with rarer comments of a more general nature. This makes Mr. Hind's book extremely tedious and difficult reading. It is peculiar that most authors of works of this kind commit this vital error. Kristeller's famous *Kupferstich und Holzschnitt in Vier Jahrhunderten* and Mr. Hind's earlier *History of Engraving and Etching* show the same fault. We should believe that by separate listing of the titles of books and prints or by compiling them in tabular form with commentaries would not only help the reader but also be of the greatest advantage to the student. The author himself, we should think, would then feel freer for a more general study and critical survey of his subject. If the material were organized in such a way its value as a work of reference would be infinitely increased. A few tables and lists which are given by Mr. Hind in the present work (pp. 204-206:

\**An Introduction to a History of Woodcut; With a Detailed Survey of Work Done in the Fifteenth Century.* By Arthur M. Hind. Boston and New York, 1935. Houghton Mifflin. 2 vols., 838 p., ill. Price, \$25.00.



classification of the various kinds of paste prints according to Mabbott; p. 236: table of editions of the *Biblia Pauperum*) prove this point, I believe. Mr. Hind has also rarely, if ever, attempted to trace the influence and relationship of the illustrations of one book to those of another to any great extent. Such observations as he has made in this respect are difficult to find, hidden as they are between lengthy enumerations.

The amount of information and material contained in Mr. Hind's book is truly astonishing. There is not a phase of the problem of woodcut production in the fifteenth century which has not been dealt with. The first chapter on Processes and Materials is as comprehensive a treatise on the subject as could be desired. Nothing has been omitted which could have bearing on the subject. The following two chapters, in which a general historical survey of the woodcut is given and the origin of the woodcut is discussed at length are equally fine.

In discussing certain specimens of the earliest woodcut production, which Bouchot, Courboin, and Lemoine have claimed to be of French origin, such as the splendid cut showing St. Erasmus (Schreiber 1315), Mr. Hind is inclined to disbelieve these attributions, I think with justification. He tends to think that they are of Upper German origin, a question which has been the subject of long and heated discussions between French and German scholars. Frequently enough such arguments became involved with questions of patriotism and national prestige, much to the amusement of the casual observer and greatly to the disadvantage of the true problems in question. Mr. Hind's opinions in this respect will doubtless bring forth a storm of protest from certain quarters but they will also help to convey an unbiased opinion to the student.

Little has been published on the early Italian woodcuts of the fifteenth century and it is therefore particularly gratifying to find ample information on this subject in the author's present book. I cannot help but feel, however, that further research on this subject will bring forth material which may change the present trend of opinion that the printing of



ST. ERASMUS (SCHREIBER 1315), WOODCUT

Probably Upper German, First Quarter of Fifteenth Century. Formerly considered of French Origin. Reproduced from *History of Woodcut* with the Publishers' Permission

pictures in Europe originated rather in the northern countries than in Italy. If one brings the development of picture printing in the Orient into consideration and its gradual spreading toward western Asia it seems more probable that the Italians would have been the first to learn and develop this technique beyond its application to the printing of textiles. If the scarcity of the number of earliest woodcuts which have come down to us is to be considered, the fact that the earliest known woodcuts are of northern origin need not necessarily be a proof against a possible priority of Italy in the earlier production of woodcuts.

Here we must call special attention to a most valuable feature. On pp. 168-170 Mr. Hind gives a table of the colors used in illuminating the early French, Netherlandish, and German woodcuts with notes concerning their local use. The use of certain colors has frequently served in aiding to localize certain prints and thus the systematic survey will be of great help.

Mr. Hind has also dealt with the numerous varieties of prints which are closely related to the woodcut such as the metal cuts, dotted prints, and paste prints. The beginning of the use of stencils for coloring is also studied, although not very extensively.

In his chapter on block-books Mr. Hind opposes the theory of Schreiber that the earliest block-books could not be before 1455 to 1460, thus eliminating them from being regarded as a step toward the printing of books with movable type, the first of which was printed about 1450. Mr. Hind has reason to believe that the earliest block-book, of Netherlandish origin, may be dated before 1440 and thus, if his theory is correct, the block-book may again be regarded an imme-

diante ancestor of the book printed from movable type, which it is in all probability.

In coming to the illustrated book Mr. Hind states that "the soundest and most convenient method of describing the anonymous woodcuts of the XVth Century is still that of classification under the various printers" (p. 279). And it will remain so, probably, notwithstanding the countless surmises and theories offered in so many writings and which vary each time according to the origin and temperament of their authors, for there is practically nothing to go by when an attempt is made to attribute an early woodcut to a certain master. Matters become still more complicated through the fact that the draughtsman and the wood engraver are probably only rarely identical. Thus the similarity in certain woodcuts may be due only to the fact that they were cut by the same craftsman and this similarity gives no dependable clue as to the artist responsible for the composition.

The second volume of Mr. Hind's book is devoted almost entirely to the fifteenth-century illustrated book. Here the accumulation of titles and names within the text becomes particularly tedious and disconcerting. We cannot help but think of what could have been made out of the wonderful material gathered in this book if it had been worked up more in a sense of general cultural development and if something had been said of the general mental trend of the artists illustrating books at that particular period. We would have been grateful to Mr. Hind, if, instead of treating his subject in so isolated a manner he had worked up his book from a broader base. This should suggest itself particularly in connection with his treatment of the illustrated book. The subject may only too readily become, as far as reading is concerned, a dull compilation of bibliographical data and unfortunately, Mr. Hind has not escaped from this danger.

At the end of each chapter Mr. Hind has given bibliographies. Here again we must state that their usefulness has been greatly reduced due to the fact that he does not include in the lists the works which he has

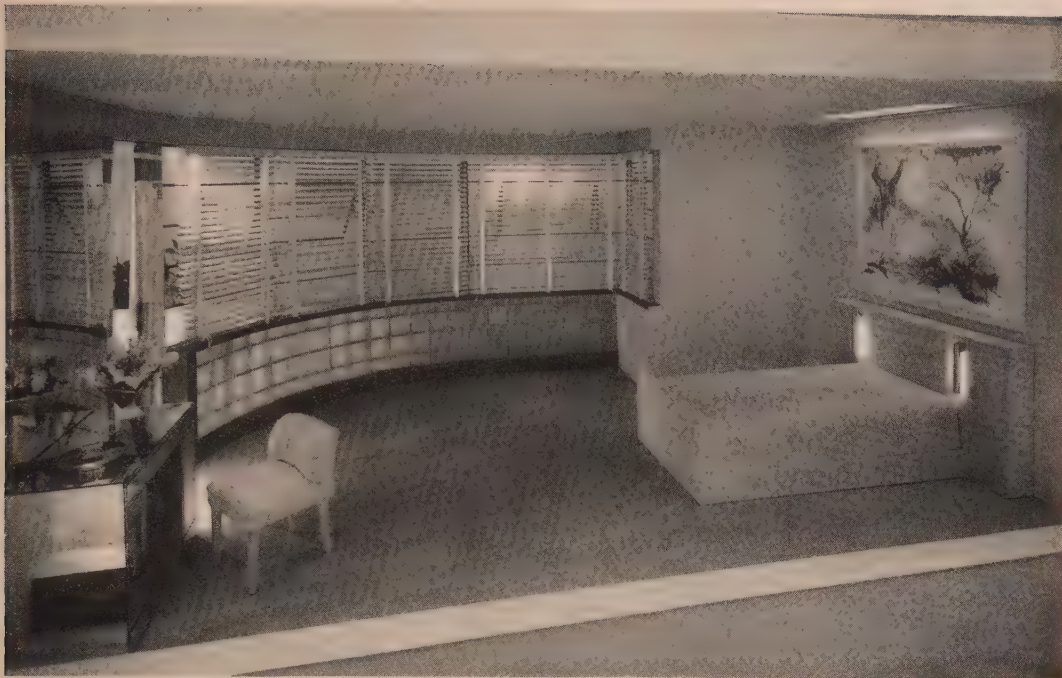
(Continued on page 410)



INITIAL "L" WITH THREE GROTESQUE HEADS

From *Le Chevalier Délibéré*, Paris, 1493. Reproduced from *History of Woodcut* with the Publishers' Permission





A BEDROOM IN THE DECORATIVE ARTS SHOW, SAN FRANCISCO MUSEUM OF ART

Henry F. Howard, Architect. James K. Mills, Interior Decorator. Textiles by Dorothy Liebes. Mural by Jane Berlandina. Picture Frame by Courvoisier Gallery. Mirrored Dressing Table Designed by Grattan English. Bed Designed by James K. Mills, Made by Robert E. Robson. Chair Designed by James K. Mills, Covered by Supex Upholstering Company. Stainless Steel Vase and Covered Dish Designed and Lent by Helen Hughes Delany.

## DECORATIVE ARTS AT SAN FRANCISCO

THE times in which we live inevitably shape us. Our points-of-view, our posture, our manners—all are part of today. In some eras there is sufficient unity in these things to evolve a style. This mark of a period is not a matter of outward detail so much as a whole attitude of mind and a way of life. The way of life and the way of thinking inevitably take shape in the things we make. And the things we make range from the simple saucepan to the sophisticated work of painting or sculpture. All man's needs, from those he shares with the beasts to those he would share with the gods, are met somehow or other by the things he produces. Naturally, between the saucepan and the abstraction lies a great productive field. A good part of this field is devoted to things we use in our homes. The San Francisco Museum of Art recently staged an exhibition of decorative arts, both those made by industry and those made by craftsmen. These products of machine and hand go well together.

Dr. Grace L. McCann Morley wrote in the Museum's *Bulletin*: "The exhibition has a two-fold purpose. First, it is planned to allow the public, by the studying of good examples of the contemporary style, to learn to understand and appreciate its characteristics and qualities. Second, it is organized to enable artists and designers to seize at a glance what has been accomplished so far by those of their fellow artists, designers and craftsmen who have penetrated the industrial field or succeeded in finding a commercial outlet for their work, and the extent to which manufacturers have profited by the vital elements of our contemporary style."

It is a truism that art, like Caesar, is all things to all men. At times in the past it has spoken most enduringly in just this field of decorative arts. Perhaps it will again. These four pages of photographs, used by courtesy of the San Francisco Museum of Art, show that even today the voice of utility can sing harmoniously with that of beauty.



*Above:*

#### A LIVING ROOM

Painting, "The Flower Vendor," by Diego Rivera.  
Green Rug Lent by W. & J. Sloane, San Francisco.  
Furniture by Heywood-Wakefield



*Left:*

#### ANOTHER LIVING ROOM

Painting (Detail),  
"California Autumn," by Ruth Arner. Blocked  
Textile by Donald Forbes.  
Desk and End Table by Heywood-Wakefield. Large  
Chair by W. & J. Sloane.  
Vase by Murano, Italy





*Above:*

#### RECEPTION HALL UNIT

Textile by Dorothy Liebes.  
Screen Lent by Frankl  
Galleries, Los Angeles.  
Chairs Made by Heywood-  
Wakefield. Fostoria Glass  
Bowl. Table Lent by the  
Emporium, San Francisco



*Right:*

#### ANOTHER LIVING ROOM

Another View of Room  
Shown Below, Left. Table  
Lent by the Emporium.  
Chair by W. & J. Sloane.  
Mirror-Screen by Newman-  
McWilliams Glass Company.  
End Table by Heywood-  
Wakefield. Woven Textile  
by Dorothy Liebes



*Left:*

GARDEN UNIT  
(DETAIL)

Designed by Margaret  
Keeley Brown and Bertha L.  
Brainard. Sculpture, "A  
Young Girl," Made and  
Lent by Adaline Kent.  
Plants Lent by Lois Martin  
Nursery, San Francisco

*Right:*

A LIVING ROOM

Textile by Dorothy Liebes.  
Large Chair Lent by the  
Emporium. White Leather  
and Chromium Chairs, Black  
and Chromium Table by  
Lloyd Manufacturing Com-  
pany. Larger Table by Hey-  
wood-Wakefield. Vase by  
Orrefors, Sweden





# THE INNOCENT BYSTANDER

By FORBES WATSON

NEW YORK is coming up in the world. It is holding its "First National Exhibition of American Art." Of this I am assured, not by the paintings which were standing about the gallery in Rockefeller Center when I visited it, but by the Chairman of the Municipal Art Committee under whose auspices the extraordinary display is proceeding. This so-called national show omits a large proportion of the best painters and sculptors in America. Still, it is the first anomaly of its kind. Its derivation is curious. Mayor La Guardia, another of the sponsors of the exhibition, invited the governors of every state to appoint committees to select paintings and sculpture on the very original basis of a rough ratio of one artist to every three hundred thousand inhabitants.

Centers in which there is a large proportion of artists to population were submitted to the same arbitrary basis of representation as those which have few artists in proportion to population. The results necessarily are fabulous. The management of this contradictory episode seems never to have heard of the National Exhibition of the Public Works of Art Project held in the spring of 1934 in the Corcoran Gallery at Washington, in which every region of the country was represented. It seems also to be quite unaware of the fact that no genuinely national exhibition could be held today unless it contained a large number of the works of art which have been produced under the Treasury Department Art Projects.

But the innocently child-like method of selecting the exhibition and the important omissions already referred to, are not all the harmless fun. For the Rentalists of the Society of American Painters, Sculptors and Gravers refused to participate. At the time of my visit the show was crying loudly for first-rate exhibits in order to raise it above conservative mediocrity. From states that have few artists, quite amateurish work had succeeded in passing the playful ratio test.

What with the battles between the Rentalists and the anti-Rentalists, Mayor La Guardia

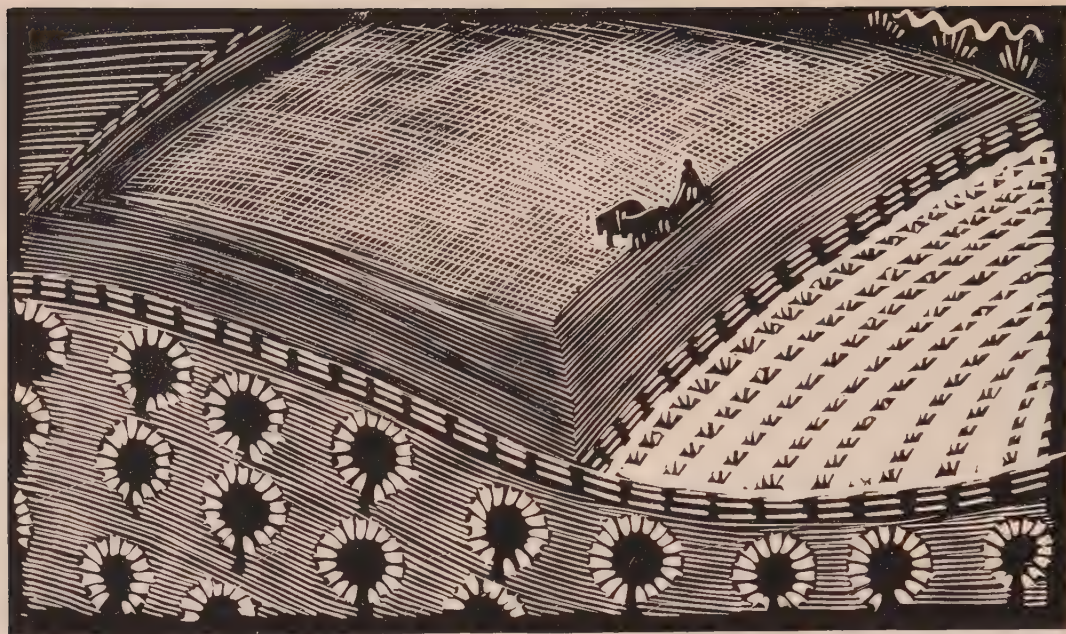
and the Municipal Art Committee could not tempt artists to form a committee of selection for New York except under promise of secrecy. No one was ever to know who had picked the winners for this innocuous festival. Delegates skipped back and forth trying to effect a compromise between the committee and the Rentalists, but the Rentalists held to their principles. The trembling, secret New York jury then met minus the members who, instead of attending the meeting, sent in written lists, thus escaping the odium of being actually present in person.

New York, with all its troubles, did better than one other place I know about. There the chairman of an art committee of a women's club was placed in charge of the committee of selection. She consulted with an art critic so blazingly reactionary that everything done today is, for this determined soul, but a sad reminder of the degeneration of mankind. She was informed, the lady of the women's club, that the artists were not interested and thereupon she dropped the arduous task of selecting pictures for New York's first all-states art merry-go-round.

There is one nice thing about this gladsome effort. It has given many artists, who otherwise might not have had it, a chance to exhibit their work in New York, and it has given New York a chance to take courage. Lately the poor old metropolis has been rather down-trodden about its own artists. It has seen one dealer's gallery after another hail a new genius from the cornfields and the cornfield press agents have dinned into the ears of the inhabitants of saddened Manhattan Island the theory that art, if it is to have any vitality, by Gosh! must keep away from the city.

We are enjoying a return to Rousseauism, not Henri but Jean Jacques, to prove that the life of the barnyard is necessarily the only life pure and strong enough for the growth of American genius. If the artists do not take to blue overalls, they might just as well give up painting and sculpture. I have an idea

*(Continued on page 422)*



WHARTON ESHERICK: WOODCUT ILLUSTRATION FOR WALT WHITMAN'S  
"AS I WATCHED THE PLOWMAN PLOWING"

In the Exhibition, *Modern Painters and Sculptors as Illustrators*, now at the Museum of Modern Art

## FIELD NOTES

### NEWS OF FEDERATION CHAPTERS AND THE ART WORLD

#### *Retreat from Venice*

IN THE April editorial we noted the passing of New York as *the* art center but sagely remarked at the same time that many of its advantages will be slow to diminish. It probably is advantageous to be a hot spot, the focal point of conflict. During the weeks covered in these FIELD NOTES New York has produced its usual quota of newsworthy events.

Among them was the Venice fracas. The Grand Central Art Galleries hurriedly planned to send a representative American show to its pavilion at the Venice Biennial this summer. Two days after the public announcement of the Galleries' plans came a second announcement cancelling the plans on the grounds that some of the invited artists would not send since no provision had been made for the payment of rentals. Still another group, not openly (to our knowledge) recognized by the Galleries, declined to send works because they heartily dislike Fascism even when it appears in its homeland.

If works by the artists mentioned in the comprehensive invited list had been gathered together it would have been a good show. Perhaps the chief loss is that the plan by which the paintings were gathered could not be carried through. It was a rather novel plan. "Instead of bargaining with each other and finally accepting only compromise results," explained the first announcement from the Grand Central Art Galleries, "an entirely new procedure was worked out for the jury as follows: Each juryman was allowed to select his quota (one sixth) of the total number of artists to be invited regardless of whether the other five jurors approved of the selections or not. According to Mr. Barrie [Director of the Galleries] this insured the acquisition of the best examples of the so-called modern and conservative groups and was obviously fair to everyone. As a matter of fact, each juror turned in a sealed envelope containing his list of choices arranged in the order of his preference and these lists were seen only by the chairman of the jury who



listed them from the top of each list down until he had arrived at the required number of paintings for the exhibition. Thus each member of the jury definitely accepted the sole responsibility for his own selections but was, of course, not responsible in any way for the choice of the other jurymen."

The jurymen were Royal Cortissoz, critic of the *Herald-Tribune*, Edward Alden Jewell, critic of the *Times*, Dr. Robert B. Harshe, Director of the Art Institute of Chicago, Jonas Lie, President of the National Academy of Design, C. Powell Minnegerode, Director of the Corcoran Gallery, Washington, and Hobart Nichols, Vice-President of the National Academy of Design.

The significant thing is that certain artist groups, notably the American Artists' Congress, and the American Society of Painters, Sculptors and Gravers, through group solidarity and following consistent policies are able to exert such influence. Now that they have achieved this power they are faced with the problem of using it with the greatest possible skill and acumen—and, of course, not for purely selfish ends. Surely, however, we can trust our creative workers on this score.

For another "New York the Art Center" item read Forbes Watson's "The Innocent Bystander" this month.

### Painters and Sculptors as Illustrators

PERHAPS one way out of economic inactivity for some of our painters and sculptors is suggested by the Museum of Modern Art's exhibition, *Modern Painters and Sculptors as Illustrators*, which continues through June fourteenth. From all accounts the show is comprehensive. Naturally some fine artists are better able than others to bring their talents to the discipline of book illustration. There are, in this field, different demands made which, if met, often change the familiar, publicized personalities for the better. One trouble is that the publishers of many of these handsome books price them exorbitantly, working closely with whoever maintains the illustrators' inflated reputations. What might have been in many cases revenue-producing publications are put out with such precious

mannerisms that only the most avid collectors will bite.

But still there is a possibility of producing good illustrated books for the trade, employing some of the best talents in the fine arts. The market needs to be built on a wider base. Snobbishness and pumped-up rarity value will never be a solution for any except the fashionable artist of the moment.

The reproductions on this and the opposite page and on the cover are from illustrations in that exhibition.

\* \* \*

The Modern Museum has other news worth including here. Its trustees have accepted an invitation of the French Government to arrange a retrospective exhibition of American painting and sculpture to be held in the Museum of the Jeu de Paume, Paris, coincidentally with the exposition to be held there in the summer of 1937. The invitation came as the culmination of negotiations carried on for two or three years between M. Henri Verne, Director of National Museums and of the Louvre, and Mr. A. Conger Good-



BOARDMAN ROBINSON: ILLUSTRATION FOR DOSTOYEVSKY'S "THE BROTHERS KARAMAZOV" (DRAWING)

Included in the Current Show at the Modern Museum

year, President of the Modern Museum. The show will continue from June to September, 1937.

The staff of the Modern Museum has a flair for getting up exhibitions. Accordingly this one, to include painting and sculpture from Colonial times to the present, will doubtless be excellent. About one third of it will be retrospective and two thirds contemporary. An effort will be made to include only works that reveal distinctly American characteristics.

### *Syracuse Gathers Ceramics for Denmark*

THE Syracuse Museum of Fine Arts has been asked by official invitation to assemble a representative exhibition of American ceramics, to be shown under the sponsorship of the American Ceramic Society at the Kunstindustri Museum in Copenhagen, Denmark. This show will include selected pieces from the four Robineau Memorial Ceramic Exhibitions held annually at Syracuse. It has been planned with the coöperation of Ruth Bryan Owen, American Minister to Denmark and Meta Lassen of Los Angeles, who brought the Danish Art Exposition to this country in 1927.

Richard F. Bach, Director of Industrial Relations at the Metropolitan Museum, will be chairman of the jury of selection, assisted by R. Guy Cowan, representing the art division of the American Ceramic Society.

### *"American Resources in Art"*

A GROUP of members and delegates to The American Federation of Arts Twenty-seventh Annual Convention contributed in lively fashion to the major question under discussion—"American Resources in Art." From May thirteenth through the fifteenth, members of the convention, Board Members, and the headquarters staff met together to talk and to hear visiting speakers unroll the vast panorama of national resources in the art field.

On the first morning President Whiting gave the "key-note" speech taking as his title that of the whole convention. In the last analysis, he pointed out, the American people

themselves, and their way of living, are the national art resource. Art cannot be confined to museums, galleries, and studios; in its broad and powerful sense it touches everything we do, bringing order out of anarchy.

He was followed by Dean Melvin E. Haggerty, of the University of Minnesota, who took as his topic "The Challenge of Life to Art and Education." Dean Haggerty was the initiator of the now nationally known Owatonna Art Education Project, at Owatonna, Minnesota, made possible by a Carnegie grant but made significant by the thoughtful basis and procedure worked out under his direction. The principles of art can be applied to many a common problem; all around us things are arranged in which considerations of spatial and color relationships, in short of artistic taste, are called for. And at this point in the scale art becomes real rather than frightening to the common man. Having started at this point and consciously used more and more complicated art principles this common man will in time have a more competent basis for approaching the great "fine" art of the past, as well as the frequently puzzling work of our own time. Summed up, Dr. Haggerty's idea finds its counterpart in many great periods of the past, the Renaissance was familiar with it, so were the ancient Greeks. In a slightly different way so were the mediaeval creators of oriental art, as one can learn by reading "Pre-Raphaelitism in Modern Massachusetts" in this issue.

The first morning program was rounded out by the presentation of a movie, "We Are All Artists," directed by Mr. Alon Bement and produced by the Harmon Foundation. Mr. Bement himself was present and explained how the film came to be made.

At luncheon on each of the three days, representatives of chapters in several states reported briefly, but in vital fashion, on the art resources of their states.

On the second morning Richard Lahey, painter, Paul Manship, sculptor, Fletcher Steele, landscape architect, and Francis Sullivan, architect, made up the panel discussing "American Resources in Specific Arts." Each of them spoke to the point summing up what



we have from the past, present developments, and the hope for the future, in his own field of endeavor. Holger Cahill, Director of the WPA Federal Art Project briefly outlined the work of his project and dealt in detail with one special undertaking "The Index of American Design" which is being widely greeted as an important and long needed contribution to our knowledge of our own past. After the five speakers had finished there was nearly an hour of spirited give and take between the panel and the floor, conducted skillfully by Dr. Frederick P. Keppel of the Carnegie Corporation, who presided.

Many members and delegates expressed the hope that the papers given on the first and second mornings might all be brought together in the form of an inexpensive book. It is possible that if sufficient demand is registered publication can be made possible. Expressions of intention to buy such a booklet will be appreciated.

On the final morning President Whiting reported on the last year's work, calling on Mr. George Hewitt Myers, Treasurer of the Federation, for his report, and subsequently on several members of the headquarters' staff for reports on various phases of the work. Both the financial report and the membership and circulation report showed the Federation to be in increasingly sound condition.

In closing Mr. Whiting said: "It is difficult for me to tell you that this is my last report as executive officer of the Federation. I have given six pretty strenuous years to bringing the Federation to this point in its career, and a protracted rest and change of scene seems very desirable. . . .

"Believing that it is wiser for the Federation at this time to avoid a long period without a continuing leadership, I have persuaded the Board of Directors to accept my resignation. I have urged them at this time to consider readjustments which have been under serious study, and to put them into effect under a new, younger, and a fresher leader.

"In closing I wish to express appreciation for all the pleasant and friendly contacts I have had with members and chapter officials. I want thus publicly to extend my thanks and appreciation to the members of the Board for

their coöperation and support during my administration.

"To the members of the staff my heartfelt gratitude for their splendid spirit and coöperation in our joint undertaking. We have had happy years working together and the difficulties which had to be met can now be forgotten and laid aside.

"May the reasonable financial security, which is so essential to a wise development of plans, soon be achieved for the Federation."

At the business session that morning the convention adopted resolutions of thanks to all those who, by entertainment or participation, helped make the meetings a success. Also, a resolution changing the official title of the controlling body of the Federation from *Board of Directors* to *Board of Trustees*, in order to indicate its real responsibility, was adopted.

At its meeting in the afternoon the Board of Trustees elected the following officers: Philip N. Youtz, President; Hon. Robert Woods Bliss, First Vice-president; F. A. Whiting, Second Vice-president; William M. Milliken, Third Vice-president. George Hewitt Myers and George F. Zook remained, respectively, Treasurer and Secretary. The posts of Assistant Treasurer and Assistant Secretary continue to be filled by A. M. Peterson and Frances M. Henderson.

New members of the Board of Trustees elected were as follows: To fill a vacancy in the class serving to 1937, C. Law Watkins, Washington, was elected. To fill vacancies in the class serving to 1938, Gifford Beal, New York, and Grenville Winthrop, New York, were elected. To the class serving to 1939, Henri Marceau, Philadelphia, Mrs. Ellen C. du Pont Meeds, Wilmington, and Alfred H. Schoellkopf, Buffalo and New York, were elected. The remainder of the class serving to 1939—Hon. Robert Woods Bliss, Morse A. Cartwright, Florence N. Levy, Olive M. Lyford, and George F. Zook—were reelected.

No summary of the convention can be complete without mentioning the entertainment offered those attending. On the first afternoon (Wednesday) members and delegates were taken to Mount Vernon and back either to a lecture on Persian art by Dr. Richard



GAUGUIN: IA ORANA MARIA (HAIL MARY!)

Print lent by W. G. R. Allen to the Gauguin Exhibition at the Fogg Museum

Ettinghausen at the Georgetown home of Hon. and Mrs. Franklin Mott Gunther or to a tea at the house of Mr. and Mrs. Whiting.

That evening Mr. and Mrs. George Hewitt Myers opened the Textile Museum to visitors for a Bach Program in Dance Form by the Ethel Hoffman Kane Studio of Motor-Mental Rhythmics (the body as instrument in the reading of music).

On the following afternoon (Thursday) an orienting tour of Washington was offered, which took members and delegates to points of current interest in the city. Afterwards at the gracious invitation of the Colonial Dames of America tea was served at Dumbarton House, their historic national headquarters.

That evening a round table dinner at the Mayflower, discussed the handicrafts and industrial arts.

On Friday afternoon Mrs. Franklin D. Roosevelt generously gave a reception to the convention members on the grounds of the White House. Needless to say this was the outstanding event of the convention.

The final send-off came on Friday evening at the banquet. Jonas Lie, President of the National Academy of Design, spoke on "Roads to Rome" and was greeted at the end with something very much like an ovation.

### *Gauguin at Boston*

THE painting "D'ou venons-nous? Que sommes-nous? Ou allons-nous?" which Paul Gauguin considered his masterpiece and which he hoped would one day go to the Luxembourg, has been purchased by the Boston Museum of Fine Arts. This acquisition marks another step forward under the progressive directorship of George H. Edgell.

Measuring more than twelve feet long and four and one-half feet high, this monumental painting by Gauguin might well fill a single gallery wherever exhibited. It was painted in Tahiti in 1897. Of good family, having fully tasted success in the world of affairs, he turned to painting. He was a courageous rebel against hypocritical conventions in conduct and in art and sought refuge from them in the primitive life of the South Sea islanders. Just before this painting was begun he had reached a desperate state of mind and was determined to end his life. Before he went, he wanted to paint one picture that would summarize the entire development of his art and life. For a month he worked in an insane frenzy. He felt he had achieved his goal. Having finished the painting, Gauguin, broken by privation and misery, limped off to the tropical jungles to commit suicide. Due to an overdose of arsenic, his attempt failed; he lived on and has left his own statements about this painting, which bears so provocative a title as "Where do we come from? What are we? Where are we going?"

Although Roger Fry maintained that the painting was a symbolic expression of the life of Gauguin, Gauguin himself denied any sentimental symbolism. He wrote, nevertheless, to his friend Geroges Daniel de Monfreid: "I have finished a philosophical work on a theme comparable to that of the Gospel; I think it is good." And again: "It is all done straight from the brush on sackcloth full of knots and wrinkles so the appearance is terribly rough. . . . It is true that it is hard





to judge one's own work, but in spite of that, I believe that this canvas not only surpasses all my previous ones, but that I shall never do anything better, or even like it. . . . So clear was my vision that the haste of the execution is lost and life surges up."

The painting was first owned by Ambroise Vollard, staunch friend of Gauguin and of his revolutionary contemporaries. It has since been privately owned by Dr. Frizot of Bor-

deaux, and later, by J. B. Stang of Oslo, Norway. When the Stang collection was sold, it went to Paris and from there was brought to New York by Marie Harriman, from whom the Museum bought it.

\* \* \*

Last month Mr. E. M. Benson wrote of the great Gauguin exhibition at the Wildenstein Galleries in New York. That same exhibition



PAUL GAUGUIN:  
D'OU VENONS NOUS?  
QUE SOMMES NOUS?  
OU ALLONS NOUS?

*Above:* The Whole Composition. This Picture Was Recently Purchased by the Museum of Fine Arts, Boston.

*Left:* DETAIL

with only minor changes was shown in the first three weeks of May at the Fogg Art Museum in Cambridge. It was the first activity of the newly formed Boston Chapter of the Museum of Modern Art, New York. The show was given under the combined auspices of the Museum of Modern Art, the Museum of Fine Arts, Boston, and the Germanic and Fogg Museums at Harvard.

Included were all but two or three of the paintings gathered for the New York exhibition. For a part of the time also, the Boston Museum's new Gauguin (see above) was included. The prints, which were entirely different from those shown in New York, were fifty in number. They were lent by Mr. W. G. Russell Allen of Boston.

Following closely on the great success of the van Gogh show at the Boston Museum, the Gauguin exhibition at the Fogg is felt definitely to establish greater Boston (including for convenience the very independent City of Cambridge) as one of the centers of modern art in the East.

### *Cleveland's Own*

**F**EW people in the art world do not know by this time of Cleveland's May Show. Last month the Eighteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen

opened at the Museum of Art. It runs through June seventh. To anyone sufficiently interested in seeing what the creative workers of one city produce in a year's time a special trip—or at any rate a stop-over—will be rewarding.

Besides the art itself the visitor will be pleased to see two able sales people at the Museum; he will be even more pleased to see



*Above:*

H. EDWARD WINTER:  
ENAMEL GROUP

Given a Special Award at  
Cleveland's May Show



*Left:*

PAUL B. TRAVIS:  
AUTUMN (OIL)

First Prize in Oil Painting—  
Landscape at Cleveland's  
May Show



ELISABETH SEAVER:  
FIGURE FROM  
A FOUNTAIN

Given First Prize for  
Sculpture in Bronze or  
Marble at Cleveland's May  
Show



that they are busy. Instead of bestowing a few cash prizes Clevelanders buy the work of many of their artist neighbors. Credit for this should go to the Museum which serves the community as a whole and brings artist and buyer together in one of the great annual events of the city. Cleveland's art consciousness is built on a broad base; it affects the pocketbook as well as the heart and the idle word.

Unfortunately little space is available for mention of the many prizes and honorable mentions. The best we can do this month is to suggest that those interested write to the Cleveland Museum of Art, Station E, Cleveland, Ohio, for a copy of the May *Bulletin*. The price is fifteen cents. Many illustrations, a full list of exhibitors, and comment by William M. Milliken, Director of the Museum, and Henry Sayles Francis, Curator of Paintings and Prints, are included.

The jury this year was composed of Leon Kroll, Chairman, Gifford Beal, and Sidney Waugh. In its statement the jury said: "The Cleveland group of water-color painters in the opinion of the Jury, is as fine as any in the country." William Sommer won the first prize in this medium for a group of four papers. He also won the first prize in free-hand drawing for a group of four.

A special award went to H. Edward Winter for his group of two plaques, two plates,

and a bowl in enamel, a medium he has been largely instrumental in developing in this country. Other craftsmen, especially ceramists, continued to make important contributions to the exhibition.

Jack J. Greitzer, Clarence H. Carter, Paul B. Travis, Natalie Eynon Grauer, Grace V. Kelly, and the veteran Henry G. Keller, are all strongly represented, the last named "not in competition." But of course they are not alone. There is always plenty of competition. This year in all classes, from sculpture to embroidery, there were nearly three hundred and ninety exhibitors.

In the first thirteen days of the show one hundred and eighty objects were sold bringing in for the artists \$4,184. Every cent goes to the artists, too. And therein lies Cleveland's answer to the question asked by outsiders: "Why do Cleveland artists steadily improve their work?"

\* \* \*

From Natalie E. Grauer, one of the May Show prize-winners, comes word that when the Great Lakes Exposition in Cleveland opens this month one of its attractions will be the new Municipal Collection of Cleveland Art lately come into being through the interest of an art loving mayor, the Honorable Harold H. Burton and his Director of Parks and Public Property, Hugo E. Varga, who for many years has been a patron of the arts.

Patrons and artists alike have been called upon to build the original collection with donations of pictures to the City. In return the City will sponsor group exhibitions of the contributing artists semi-annually in its famous Public Auditorium. From these shows it is hoped that public spirited patrons will purchase further additions for the Municipal Collections. The collection already consists of nearly a hundred oils, water colors, and prints of the Cleveland scene.

An advisory board consisting of leading Cleveland artists and patrons has already been formed. William C. Grauer, who with Mrs. Grauer runs the Old White Art Colony at White Sulphur Springs, West Virginia, has been appointed curator of the collection.

\* \* \*

Readers may forgive us the brevity of the following list of important loans to the Cleveland Museum's Twentieth Anniversary Exhibition when they read William M. Milliken's article on it in the July number. Here we can only present a few of the high-lights.

From the Metropolitan comes the Havemeyer Manet, "Christ between Angels"; from Boston, its great Greco portrait not heretofore lent; from Toledo its Clouet, Holbein, and Velasquez; from Detroit its Petrus Christus; from the Phillips Memorial Gallery Renoir's "Déjeuner des Canotiers" and Dauterive's "The Outcry"; from the Smith College Museum of Art Corot's "La Blonde Gasconne"; from Yale its Pollaiuolo and Bellotto; from Hartford its Strozzi; from Worcester its Moroni and Lippo Memi; from Chicago three panels by Giovanni di Paolo, one of the School of Amiens pictures, Toulouse-Lautrec's "Au Moulin Rouge"; and Renoir's "Two Little Circus Girls"; from Kansas City its great portraits by Titian and Tintoretto; and so on and on to greater glory.

Also, Knoedler, Duveen, Wildenstein, Marie Harriman, and other dealers in New York are sending their best things.

Still more: Prized possessions of many a great collector in this country will be there. Among them are Mr. and Mrs. John D. Rockefeller, Jr., Mr. Stephen Clark, Mr. Adolph Lewisohn, Mr. Philip Goodwin.

To cap the climax we hear rumors of two

important pictures being sent from France and several works unknown in this country sent from Roman collections.

Next month, however, Mr. Milliken will tell you a great deal more.

### *Summer at the Whitney*

AFTER the closing of the exhibition of work by Joseph Boggs Beal and David G. Blythe on May eighth came the summer showing of paintings, sculpture, and water colors from the permanent collections of the Whitney Museum of American Art. The summer exhibit opened on May twelfth and will remain on view until October first except for the five weeks from August first to September eighth. Through June and July the Museum will be open only on Tuesdays, Wednesdays, Thursdays, and Fridays.

### *Toledo's Local Exhibition*

WORD has come from the Toledo Museum of Art of the prizes—totaling one hundred and forty dollars—given at its exhibition of the work of Toledo artists and craftsmen which closed on May thirty-first.

The largest prize—one hundred dollars—went to Morris Henry Hobbs of a group of graphic art. This prize was given for the outstanding contribution. Four other artists received ten dollars each: L. Konopak for an oil painting "Tom and Jerry"; Edna Remmert for a water color; Anthony Vozech for a sculpture, "Head of a Madonna"; and Louise Kitchen for her group of pottery.

The following seven artists received a certificate of merit: Julia V. Peters, August A. Hollos, Carrie Mae Weber, Mary Louise Prout, Gloria Sheffield, Margery Todd, and Hazel Jacoby.

### *National Exhibit of Children's Art*

THOUSANDS of children are being taught in the free classes now being carried on by a branch of the Federal Art Project of the Works Progress Administration. Teachers are employed in extra-curricular activities in art, supplementing the work of the cum-

(Continued on page 413)



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## NEW BOOKS ON ART

(Continued from page 394)

previously mentioned in footnotes. Thus, for instance, the bibliography at the end of the chapter on Book-Illustration in Italy (p. 558) has been reduced to twelve titles, and one has to search at length if one wishes to find the exact title and date of publication of the Prince d'Essling's work on Venetian illustrated books which is tucked away in a footnote on page 415.

The work has been provided with generous indexes and contains many excellent illustrations.

In conclusion we would say that, notwithstanding its drawbacks, Mr. Hind's book is destined to become, if it is not already, the standard reference and handbook on the fifteenth-century woodcut. It is based on an intimate knowledge of the subject combined with a soundness of judgment not frequently to be met with in connection with the study of the early woodcut. The vast amount of material has been treated with rare thoroughness. Mr. Hind's work is a contribution of the foremost importance to a field in which much confusion has existed and the extraordinary piece of work he has accomplished will, through uniting so much scattered material within the covers of two volumes, prove of the greatest usefulness to further research.

C. O. S.

### Seventeenth Century Painting

THE exhibition of seventeenth-century New England portraits at the Worcester Museum two years ago has eventuated in a volume\* which immediately takes rank as a source. The results of group research for facts, of scientific tests, of study by scholars and judgments by connoisseurs are all here combined in a way to set a standard for all succeeding work on colonial painting in

\* *XVIIth Century Painting in New England*. A Catalogue of an Exhibition held at the Worcester Art Museum in collaboration with the American Antiquarian Society July and August, 1934. Compiled and edited for the Committee by Louisa Dresser, Associate Curator at the Worcester Art Museum. With a Laboratory report by Alan Burroughs, in charge of X-Ray Research, Fogg Art Museum, Harvard University. Published by the Trustees, 1935. Worcester Art Museum, Worcester, Massachusetts. Illustrated. Price, \$5.00.

America. Those who were interested by the exhibition may be further interested in a report of the findings based on it.

It is inadvisable for a review to traverse every one of the thirty-eight pictures involved or to note the different ways in which the committee divides over the different items; but from the maze of details there emerge some important verdicts and groupings. The broadest result is the united committee's affirmation that at least two-thirds of the portraits here reproduced were painted in New England in the seventeenth century. This would figure out as twenty-five whole canvases, with a rather elusive fraction left over. Among this minimum number of authentic examples several coherent painting personalities appear to be traceable. The one of first intrinsic importance is the Freake Master, with Captain Thomas Smith running him a close second. A third stylistically satisfactory group consists of four portraits of ministers which are possibly attributable to the engraver of the earliest known woodcut, John Foster; and a fourth group, rather less clear in style, is made up of the Sarah Manning, the Thomas Thacher, and the William Stoughton (Harvard University version). There are also other positive results of less importance.

On the negative side, the authorship of two works is left definitely unacceptable—that of Everet Duyckinck I for the Athenaeum's William Stoughton, and that of Thomas Child for the William Phips. The report on the latter picture does not mention the rather obvious signature on the face of the canvas. These two and the Athenaeum's Simon Bradstreet all issued from a certain dealer's shop furnished with detailed records of their prior histories; and all of these histories proved to be unverifiable during the check-up of the whole field which was made in preparation for this book. A similarly unverifiable pedigree from the same source exists in the case of the Dummer portraits of himself and his wife; and that alone, independently of the inconclusive results of chemical and stylistic analysis, must give rise to serious doubt concerning that pair.

The twenty-page introduction by Miss Louisa Dresser is a comprehensive summary



of the known facts about the beginnings of painting in New England; and it glances back both before and after—to New Spain and New France, and to the New England developments from Smibert to Copley. The most significant contribution of this introduction to scholarship is its analysis of the two technical stylisms, mediaeval and renescent, which are present in this earlier work. Mr. Alan Burroughs' long report of the X-ray findings is likewise of the first importance; but to this reviewer it appears that he deduces more individuals at work than there were.

VIRGIL BARKER

### Grant Wood Illustrates a Book

MADLINE DARROUGH HORN is a friend of Grant Wood, a native Iowan as he is, and it was natural and quite consistent for Mrs. Horn and Wood to collaborate in bringing out a book for children woven around Iowa farm life—Mrs. Horn to write the text, Wood to illustrate it.\* In language which neither talks down to the young audience, nor hints at any sophistication beyond the readers' years, the narration of simple events in *Farm on the Hill* moves to a rhythm that is as clear cut as Mr. Wood's illustrations. Certainly there is a very real relationship between story and picture, and the writing and the drawing are successfully in the same mood.

The pictures have a naturalness, that is achieved with artistry, despite a manner which might easily have made them lifeless and wooden. Perhaps it is the fact that the farm personages, Grandpa, Grandma, the boys, the hired man and girl, and all the animals have each been given a definite stamp of individual character through restrained but telling detail. Grandma wears carpet slippers and sews with a shiny thimble; Cora, the hired girl, pins up her hair with two large protruding hairpins, and she lets a paring or two of the apples fall over the bowl on to the floor; and Bill, who is standing in his Saturday night tub of hot water has a fine farm hair cut way up above

\**Farm on the Hill*. By Madeline Darrough Horn. Illustrated by Grant Wood. New York, 1936. Charles Scribner's Sons. 78 pages, illustrated. Price, \$2.00.

(Continued on page 412)



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## NEW BOOKS ON ART

*(Continued from page 411)*

his ears, and there is the difference in color where the sunburn stops and the line of his shirt and overalls begins. Such details as these have animated the figures, which are simplified to meet the sculptured form of Mr. Wood's manner.

The eight drawings in colored pencil and the twelve smaller humorous drawings of the farm pets and animals were on exhibition during April at the Walker Galleries in New York City. Mr. Walker says in his preface to the catalogue that "they form not only rare items for the collector by one of America's most famous artists, but in their own right constitute a uniquely handsome series of decorations." Mr. Walker's enthusiasm is in part justified, since Wood as an illustrator is Wood at his best. His humor, design, and human commentary all contribute to the success of his series. It is a field to which his talents are well suited, and it is true that the drawings are indeed above the average in originality and craftsmanship. However, in color Mr. Wood has been less happy than in form,—the orange paper on which the figures are drawn is not a fortunate choice. The grey background of "Saturday Night" certainly helps make this figure one of the best of the set. The invention of amusing detail in the animal drawings on the flyleaves of the book will add much to a child's pleasure; here without titles he can pick out "Lucky Bunny," "Joy Ride," "Hero Worship," and all the others.

Whether it was Mr. Wood who first longed to draw the Iowa people and persuaded Mrs. Horn to furnish a text, or whether Mrs. Horn felt that Wood could best interpret the human quality of the farm life of which she writes so

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pleasantly is unimportant, but together they have made a book, charmingly harmonious, of which it would be wise to buy a first edition.

ALICE GRAEME

## FIELD NOTES

(Continued from page 408)

munities in connection with the various agencies, institutions, and schools.

An exhibit of the work of these classes from all over the country will be shown at the National Museum in Washington from June fifteenth to thirtieth. Much interest is being expressed already for this is the first time such an exhibit of nation-wide representation has been gathered.

Many children, especially from the overcrowded districts and the under-privileged sections, for the first time are being given this opportunity. Not only is this giving them a chance for aesthetic expression but it opens a new dimension in education to many children whose cultural advancement and social adjustment would otherwise be much slower.

The great enthusiasm shown in these classes and the nation-wide acceptance of this governmental aid has made it one of the most important works of the art project of the Works Progress Administration.

An exhibition of seventy-two pictures done in the free classes of settlement houses and social centers of New York City opened at the École Internationale de Genève, Geneva, Switzerland, late in May. Another similar exhibit is being sent to Cheltenham, England. This will afford Europe its first glimpse of work being done under the Work Progress Administration's program.

### *Will Texas Miss*

IN Texas all state purchases not directly connected with the business of government itself are left to the tender mercies of the State Board of Control of Eleemosynary Institutions. As the Centennial approached the Board of Control was ahead of schedule on buying statues for various parts of the state. Some people felt—quite a lot of them—that their procedure was a little unorthodox. Some

(Continued on page 415)

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# COMMENT AND CRITICISM

## Cure for Horse Trading

SIR:

Two things have come to my notice this week which make me realize anew what a lamentable state of horse-trading prevails in the Fine Arts. It is a fault of no particular persons or groups, as I see it; but a condition which has grown up naturally out of our competition with one another, whether we are sellers or buyers.

The first was a catalogue of a watercolor exhibition participated in nationally, in the price list of which was a notation printed against a picture by a well-known watercolorist: "Any reasonable price accepted." (This may, of course, have been merely an ironic gesture.)

The other was a letter from a museum offering to purchase a watercolor at a price much lower than the one listed, even with the usual discount deducted of  $33\frac{1}{3}$  per cent to dealers and museums. The implication was, of course, that the honor of being represented in their collection would be good publicity, and that their endorsement of a painter might perhaps induce other picture buyers to pay the full price.

Suppose, however, that these other buyers were to bargain in their turn and get an even greater reduction; then where would be the integrity of the painter, the museum, and the collector?

If I were buying instead of selling pictures, I should consider the artist's or his dealer's lowering of a list price sufficient reason for canceling the proposed acquisition.

When a painter sells a work of art he should sell three things:—the work itself, uniqueness (that is, he should be on his honor not to sell near-duplicates to other buyers), and protection in the matter of price, in so far as he and his dealer are able to give it.

As to a possible cure for this bargaining evil, I believe that the painters themselves have it in their power to guard curators, other buyers, and the lay public against this practice.

Any artists who wished to coöperate could, in cataloguing their exhibitions, print a fixed

price beside each title, and, on the back of the picture itself, place a uniformly phrased gummed label. The wording which follows is, of course, merely a suggested draft:

The value originally placed on this picture \$..... is a fixed price. The artist and his dealers are pledged not to sell it at any lower figure, except for the usual maximum discount of  $33\frac{1}{3}$  per cent to dealers, museums, educational institutions, or public collections.

The public would benefit by this move because, on the word of the artist and the dealer, another buyer could not purchase the picture for any less.

The museum or public gallery would benefit because it would know that its collection of works of art would have an authentic rather than a juggled value. The fixed prices of this pledged group might be expected to be proportionally lower than the "asking" prices for works of equal worth produced by artists afraid to participate in the plan.

The curator would know that at least in the case of the fixed-price painters, no other gallery would be secretly getting the better of him.

The painter would benefit by knowing that the purchaser appreciated the work at its creator's valuation. The determination of price, at the outset, would, of course, rest entirely with the artist and his dealer.

I invite favorable and adverse discussion and suggestions from painters and curators as to the possible working out of this or some other means of improving the ethics of the art market in the United States.

ELIOT O'HARA

Washington, D. C.

*Correspondence on the subject of Mr. O'Hara's letter will be welcomed. Do other artists share his views? How do museum people feel? How does it strike dealers?* EDITOR.





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## FIELD NOTES

(Continued from page 413)

people also felt that the results hardly did honor to the Lone Star State.

As a consequence a committee was appointed, made up of art museum directors, heads of art departments in colleges, and the like, to advise the Board of Control on works of art purchased. It was understood that this committee of people with professional knowledge in the field would only advise and that its advice would not be binding. It then looked like, and perhaps may still turn out to be, the beginning of an adequate art commission for the state.

The committee met and considered about one hundred and twenty models for fourteen monuments in the state. The committee made recommendations for thirteen of them with second choices indicated in each case. There were more models submitted for the pioneer woman than for any of the others because it

was the biggest commission by a good deal.

All but one of the models were of a "sun-bonnet woman with skirts being whipped by the wind, or an Amazon in blue denim on horseback, bearing a rifle in one hand and a child in the other." The one model not conforming to this outworn formula was that designed by William Zorach of New York, one of the country's best sculptors. Furthermore he accompanied his entry with a letter expressing his willingness to make modifications. The committee, acting with the courage of its convictions, selected the Zorach model. Valuable time was spent discussing the matter with certain members of the Board of Control. The committee members and the politicians parted with the understanding that nothing was to be given out or mentioned on the subject until they could have time to communi-

(Continued on page 416)

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**FIELD NOTES**

(Continued from page 415)

cate further with each other and with the sculptor. But two days later the United Press broke the story from Austin, the state capitol; and the facts were essentially right. The publicity which followed was felt by some to endanger the ultimate completion of the sculpture.

The statue was destined for the Texas State College for Women, Denton, and the College was anxious for Mr. Zorach's group, with a few changes which should remove all objections to it.

Let us look at the statue, reproduced on page 362. It is a beautifully organized group sculpturally speaking. The pioneer woman is at the very core of it and the other forms revolve with varying strength around her. The sculptural conception, then, is beautifully expressive of the pioneer woman and reveals the depth of her relationship to her family.

Of course, in an election year a politician is likely to do anything. What a shame that in this case other mythical monsters could not have been laid low for the benefit of a better count next November. By insinuation the nude figures of Zorach's model are dragged through the deep slime of dirty minds. But in reality the figures stand clear of any such atmosphere. Perhaps the people of Texas may still be lucky enough to get the monument.

*Cincinnati Society of Professional Artists*

**W**E HAVE good news from Cincinnati: "The professional artists of Cincinnati have long felt the need of a concerted voice in the art affairs of the city. Matters pertinent to their welfare have heretofore not been entirely in their own hands, nor has their professional knowledge been used to full advantage.

"Consistent with movements in other large cities, which are meeting with success, the 'Cincinnati Society of Professional Artists' has been formed. The Society is now planning a yearly exhibition. The problems of the artists are being discussed and solutions sought for.



"The Society is composed of fifty professional artists (Charter Members) and more will be asked to join."

### Architecture Scholarship Competition

THE School of Architecture and Allied Arts of New York University announces a competition for the selection of a student of unusual ability to pursue graduate work leading to the degree of Master of Architecture during the coming academic year, on a basis of a scholarship with an income equal to the year's tuition.

The competition is open to any graduate of an approved school of architecture between twenty-two and thirty years old on July first, and who is a citizen and resident of the United States. Together with the formal application the applicant must present the following: (1) A photostat or official copy of his college record or degree; (2) a recent photographic portrait; (3) the name and address of the supervisor (see below).

The competition will consist of a design problem involving a reasonable knowledge of design and construction. Programs will be mailed to reach the contestant on June thirteenth. No preliminary sketch will be required. The drawings must be done without criticism or aid except from reference works and must bear a postmark prior to noon of June twenty-second, 1936. Each competitor must work under the supervision of a member of the American Institute of Architects. The competition will be judged by three nationally known architects in no way connected with New York University.

Personal character and the standard of previous achievement will be considered as well as the actual merits of the design. The successful candidate will be immediately notified. The drawings of less fortunate contestants will be returned.

Candidates are requested to write for an application blank, forms, and additional information, especially as to requirements to be filled in receiving the degree of Master of Architecture. Application forms should be filed on or before June sixth. Address:

(Continued on page 418)

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(Continued from page 417)

School of Architecture and Applied Arts,  
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\* \* \*

The Carnegie Corporation has awarded  
scholarships at New York University's Gradu-  
ate School of Fine Arts to one hundred and  
three art teachers and museum workers. Staff  
members of thirty-two institutions mostly in  
the New York region ranging from the Met-  
ropolitan Museum to a small private school  
are included.

The committee which made the awards for  
the Carnegie Corporation was made up of:  
Dr. Walter W. S. Cook, of New York Uni-  
versity, Professor Emerson Swift, of Colum-  
bia University, and Harry B. Wehle, of the  
Metropolitan Museum of Art.

### *Scholastic 1936*

THE 1936 International Scholastic Art Ex-  
hibit, which opened in the galleries of  
Carnegie Institute of April twenty-second  
was shown at the Art Institute of Chicago in  
May. Next on its schedule are Philadelphia,  
the American Museum of Natural History,  
New York, and in the National Museum,  
Washington. Thereafter under joint sponsor-  
ship with *Scholastic*, the high school weekly  
magazine, and the American Federation of  
Arts, it will be circulated by the Federation.

All the American pieces were selected from  
the twelfth annual competition for the Scho-



PLUMER SIMONS: BACKYARD (PEN)

Second Prize in Spencerian Pen in the 1936 Scholastic  
Exhibition Went to this Student in the Connolly Trade  
School, Pittsburgh

lastic Awards for creative work by high school  
students. The work of several hundred prize-  
winners and twenty students who were  
granted scholarships to art schools is included.

This year more foreign countries than heretofore  
are represented: Austria, Belgium,  
Canada, Denmark, France, Germany, and  
U.S.S.R.

The most extensive part of the show, pic-  
torial art, includes work in almost every con-  
ceivable medium: oils, woodcuts, block prints,  
aquatints, etchings, pen-and-ink drawings,  
pencil sketches, charcoal, and water colors.  
Other sections of the show include jewelry,  
metalcrafts, abstract and applied design, ad-  
vertising art, and sculpture.

In its ninth year, the exhibit reflects the  
trend in education toward functional training  
through a steadily widening number of par-  
ticipants. According to C. Valentine Kirby,  
chairman of the jury and specialist in art  
education for Pennsylvania, there are three

(Continued on page 420)



# SARGENT PUBLICATIONS

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## A HISTORY OF MOSAICS

By Edgar Waterman Anthony

496 Pages, 80 Plates, 300 Illustrations, Notes, Complete Bibliography, Gold Stamped, \$7.50. *Deluxe Limited Edition, Imported Dutch Charcoal Paper, Full Vellum Binding, Gold Embossed, \$20.00.*

"An event of prime importance . . . The only book in English—or in any other language, so far as I know, that deals with this great art as an historical and aesthetic unit," Ralph Adams Cram, Architect. "Mr. Anthony's survey is a wide one. By the time we have finished his luminous text we are thoroughly steeped in the genius of Mosaic," Royal Cortissoz.

## DOUBT AND OTHER THINGS

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## THE NEW IMMORALITIES

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"Vigorous and picturesque speech of a human being, with the detachment of a humorist," William Ellery Leonard, poet, professor. "Brief ethical squibs provide most amusing reading," Boston Transcript. "Your remarkable book challenges my thoughts and warms my heart all at once. Your way of writing illustrates perfectly that unusual phrase, 'stabbing people awake,'" George W. Coleman, President, Ford Hall.

## HANDBOOK OF PRIVATE SCHOOLS

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The critical review and interpretation on educational events, tendencies, and reviews of books of educational import are valued by parents and educators alike. Primarily planned for parents, it is an essential aid in finding just the right school.

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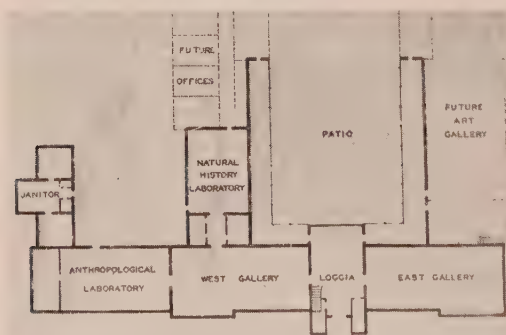
(Continued from page 418)

hundred occupations in which the skills developed by these high school artists will prove useful.

### *Federated Council Scholarship Award*

THE scholarship offered annually by the Federated Council on Art Education has been awarded to Esther Kunnas who is being graduated this month from the William L. Dickinson High School of Jersey City. She is especially interested in advertising and will attend the Pratt Institute School of Fine and Applied Arts during 1936-1937.

Honorable mentions were awarded to Philip Clemente of Lynbrook High School, Long Island; Dorothy Hahn of Dickinson High School, Jersey City; Priscilla Gorham of Norwalk High School, South Norwalk, Connecticut; Barbara Neuroth of Millburn High School, New Jersey; and Myrne Taylor of Nutley High School, New Jersey.



THE NEW MUSEUM OF NORTHERN ARIZONA

Top: The Building. Bottom: The Floor Plan

The competition is open to gifted students about to graduate from high schools within commuting distance of New York City including Westchester, Long Island, Connecticut, and New Jersey. There were twenty-eight contestants from seventeen towns.

Austin Purves, Jr., Director of Art at Cooper Union is Chairman of the Scholarship Committee. Serving on the jury with Mr. Purves were the following: Armistead Fitzhugh, architect; Ruth Hutton, instructor at Cooper Union Art School; Florence N. Levy, Supervisor, Federated Council on Art Education; Jonas Lie, President, National Academy of Design; C. Hamilton Preston, Director, New York School of Fine and Applied Art; and Esmond Shaw, instructor at Cooper Union Art School.

### *Northern Arizona's New Building*

THE new Museum of Northern Arizona opened on April 25, 1936, with a private view of the building for members of the Northern Arizona Society of Science and Art. The structure stands on the rim of a small canyon three miles north of Flagstaff, at the base of the San Francisco Peaks. The building is built of local field stone—a dark gray basalt—and is covered with a roof of pastel colored barrel tile. The architectural style is inspired by eighteenth-century Colonial Spanish, modified by the environment of volcanic rocks and virgin pine forest. Harold S. Colton, Director of the Museum, served as architect.

The large patio surrounded by *portales* will be used for the large summer exhibitions, such as the Hopi Craftsman Exhibition. It is planned that the formal patio gardens will contain only flowers and plants native to the San Francisco Mountains.

The Museum of Northern Arizona tells the story of northern Arizona: its people, its animals, its plants, and its rocks. The new building in this unique setting makes the story much more effective.

On account of the reduced space allotted for temporary art exhibitions, the Junior Art Show, April 25 to May 9, was held in the old

(Continued on page 422)



# Treasure Trove

for connoisseurs and for students. And a source of a delight for everyone interested in art is Duncan Phillips' latest book, "The Leadership of Giorgione." Published as the second Federation monograph, this new book is a significant contribution to art literature. The result of more than two decades of research, sifting and balancing of facts, and critical observations, "The Leadership of Giorgione" traces the career of the famed Venetian master, documents his work, and discloses his contribution to the art of painting as a follower of Bellini, and a contemporary of Titian. Beautifully illustrated by more than 85 plates of noted masterpieces, superbly printed and bound, the monograph is, in the finest sense of the word, a limited edition. A book you will be proud to own, not only for its graphic excellence, but for its substance as well. The price is far below what you would expect to pay for a publication of this distinction—only \$3. As the edition is limited by the number of advance orders, may we suggest that you clip and mail the coupon below without delay? You may pay later, if you prefer. Your copy will be ready for delivery on or about October 1.

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(Continued from page 420)

quarters in Flagstaff. The Arizona Artists' Arts and Crafts exhibition which has been held for eight years in July will not be held this year, its place being taken by a series of small exhibits in the new building. It is planned to hold a new small exhibition every two weeks through the summer and autumn months.

## SAN DIEGO'S SECOND YEAR

(Continued from page 391)

ground for the family portrait by Hals, we find a rare "realization."

Returning to the Rotunda, we again meet the Americans, this time in sculpture. Among the older group surely Lachaise was the great one. Among the younger men Harold Cash and Donal Hord are distinguished. These three go back to the same sources, to those ancient masters among the most primitive and the most intellectual, whose interest in life was inclusive of its terrestrial and cosmic meaning.

As world's fairs succeed each other, with their practical schools of the science and meaning of life, the horizon of the average man will extend aesthetically and embrace the greatest art.

## THE INNOCENT BYSTANDER

(Continued from page 399)

that after New York has had an opportunity to study this conservative hodge-podge, the back-to-nature revival may not prove conclusively the superiority of the overall genii. Out of Fourteenth Street, or even from the East-side slums, or, worst of all, from the upper East side, where city men are city men, may come a work of vital beauty.

This so-called "First National" is made up of easel paintings and sculpture. We miss any sense of what is going on in the country today. It hardly hints at the fact that a strong school of mural painters is growing up for the first time in the history of American art. It leaves out many of our best easel painters and, despite its "important" works, it has an air of emanating from the attic and the store-room.

Nevertheless, if this exhibition leads to other large displays where artists from all parts of the country have an opportunity to exhibit their work free of charge, to sell their work without paying a large commission, and to share in the gate receipts, and if the artists are appointed on a basis of merit rather than a population ratio, both New York and the entire country will be benefited.

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It is the urgent striving of men and women to enrich their lives through a better use of colors and lines and spaces in things with which they live that must form the basis for any genuine superstructure of more significant art experience. It is in matters like these that art must maintain the integrity of life. When it fails to do so, we shall find little of sincerity elsewhere.

MELVIN E. HAGGERTY